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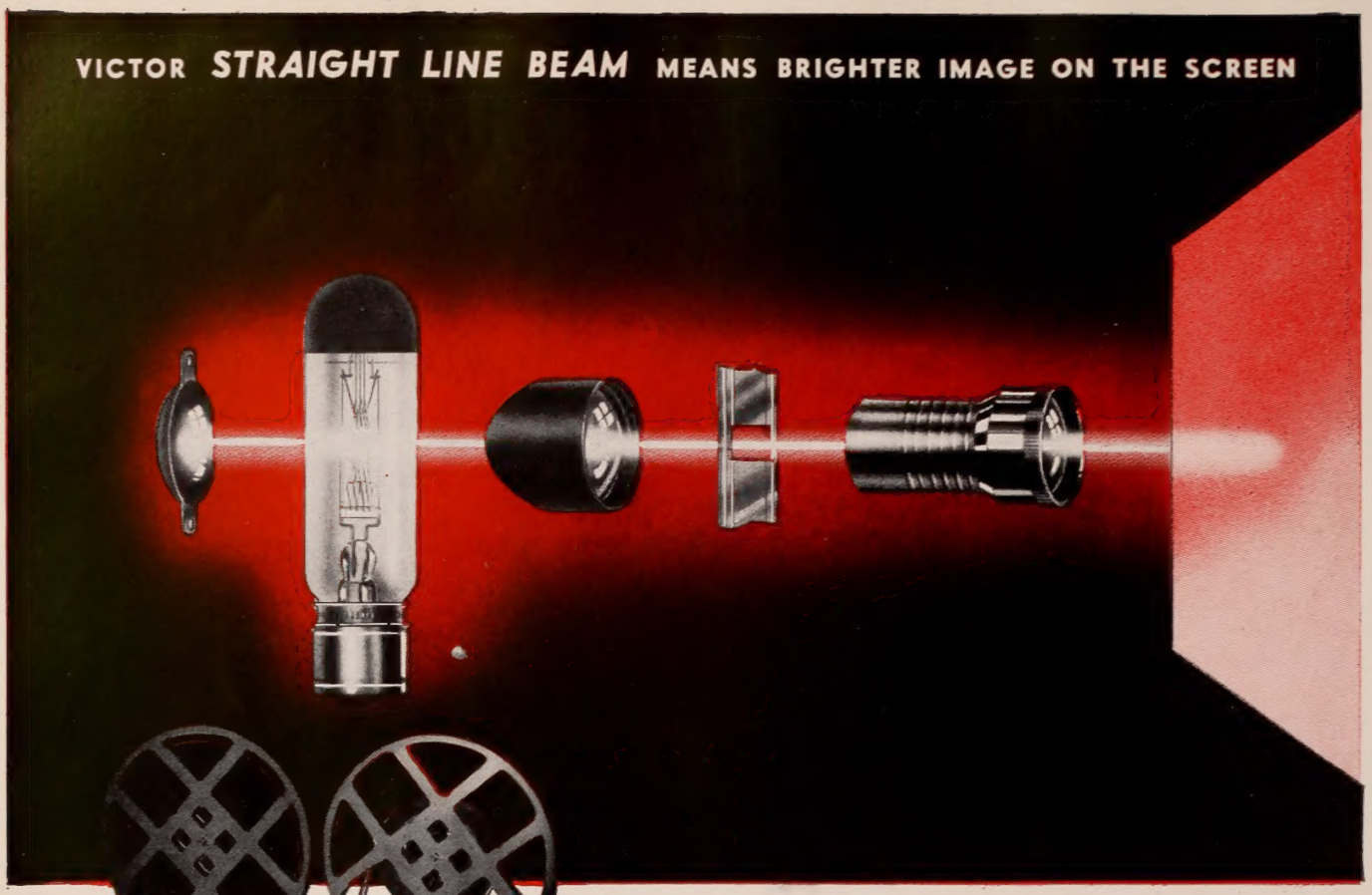
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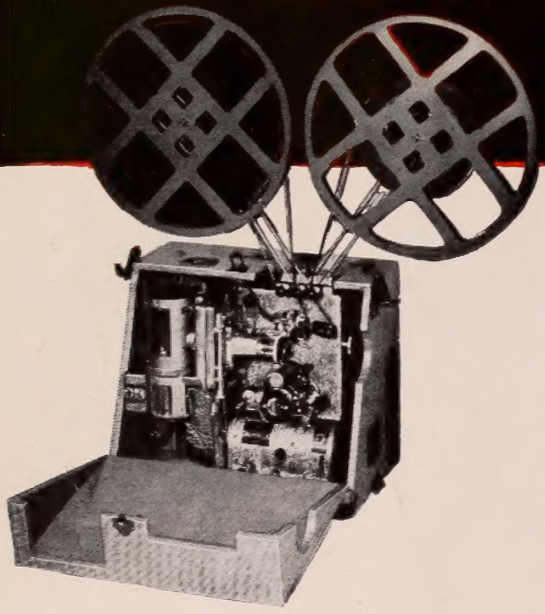


THIS ISSUE

- Filming Little Things Big . . .
- Lip-Synchronized Sound . . .
- Shooting The Alaska Highway . . .
- —plus page title photo; titles

JANUARY - 194





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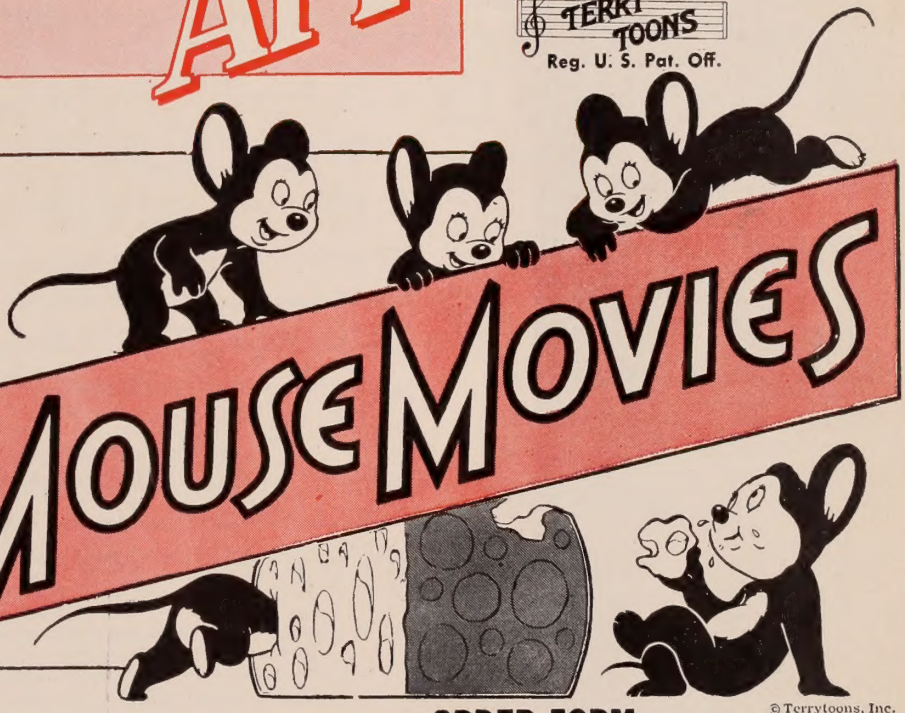
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Entered as Second-Class Matter, May 6, 1938, at the Postoffice at Los Angeles, Calif., under the Act of March 3, 1879.

Subscription rates: U. S. $2.50 per year. Single copies 25c. Advertising rates on application.

home MOVIES

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OFFICE OF PUBLICATION: 6060 Sunset Blvd., Los Angeles, Calif. Phone GRanite 5149.
NEW YORK OFFICE: Howard R. Cobb, Suite 511, 475 Fifth Ave. Murray Hill 3-1093.
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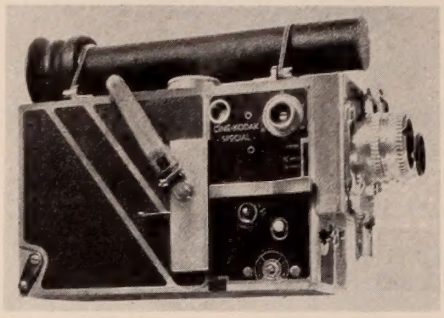
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News of What's NEW . . .

In Home Movie Equipment And Accessories

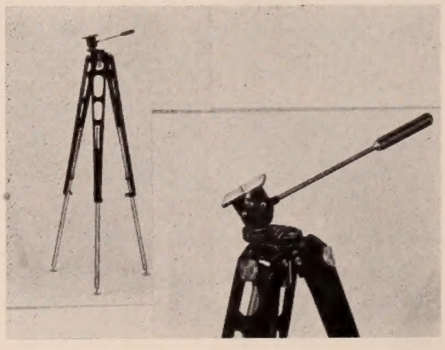


● Dissolver works off winding key shaft.

Automatic Dissolve

Owners of Cine-Specials may now accomplish the smooth lap-dissolves with their camera that characterizes the work of professionals with the Yolo automatic dissolve device offered by Joseph Yolo, Los Angeles, Calif. The Yolo device operates from the camera's winding key shaft. By merely flicking a small lever, the camera's shutter is made to automatically open or close to produce fades and lap-dissolves. Device is readily attached by the purchaser.

There are two models: B, which comes with a special dural metal base for the Cine-Special tapped to take both standard 35mm. and 16mm. camera tripods and which sells for $89.50, (Shelf at front of base allows the further addition of accessories such as standard finder, sunshade, etc.), and, model A which is more compact, but minus the camera base, and selling for $49.50. Mechanism of both models is the same precision-made movement encased in chrome finish case.



● Cantilever design features Camco tripod.

Camco Tripod and Head

A new model tripod head, sturdier and with larger bearing surfaces, is announced by Camera Accessories Co., 346 So. Flower St., Los Angeles, Calif., as an adjunct to their Senior model tripod. The senior model, boasting advanced all-metal structural design, is adaptable for use with the Cine-Special and similar cameras employed in professional use. The head swivels on a single ball bearing. The handle locks tilt and pan movement simultaneously with a quarter turn of the handle grip. Also offered is a Junior model of the same tripod and head which retains the same structural design throughout.

Splicing Guide

Inventions, Inc., makers of Weld-All film cement, has prepared an interesting booklet dealing with the proper method for splicing film. The booklet is available without charge to anyone writing for it. The manufacturer's address is: Inventions, Inc., 431 South Dearborn Street, Chicago, Illinois.



● Redesigned G-E meter; moistureproof.

New G-E Meter

An improved, splashproof, exposure meter, identified as Type DW-58, adapted for the correct exposure readings for the camera, in the darkroom, and for balancing light in the studio, has been announced by the General Electric's Meter and Instrument Division, West Lynn, Massachusetts. By utilizing a new compact, internal-pivot element, the weight of the new meter is reduced approximately 22 per cent with a gain in over-all sturdiness.

Although slightly more streamlined, the meter in external appearance looks about the same as the prewar model. However, the case has been completely redesigned, rendering the meter dust and moistureproof and having the zero set on the front. The directional hood has also been redesigned and is now finished with a special nonreflecting surface on the inside for greater accuracy in measurement.

Salvages Film

Egon A. Dittman, P. O. Box 734, Berkeley 1, California, offers a service

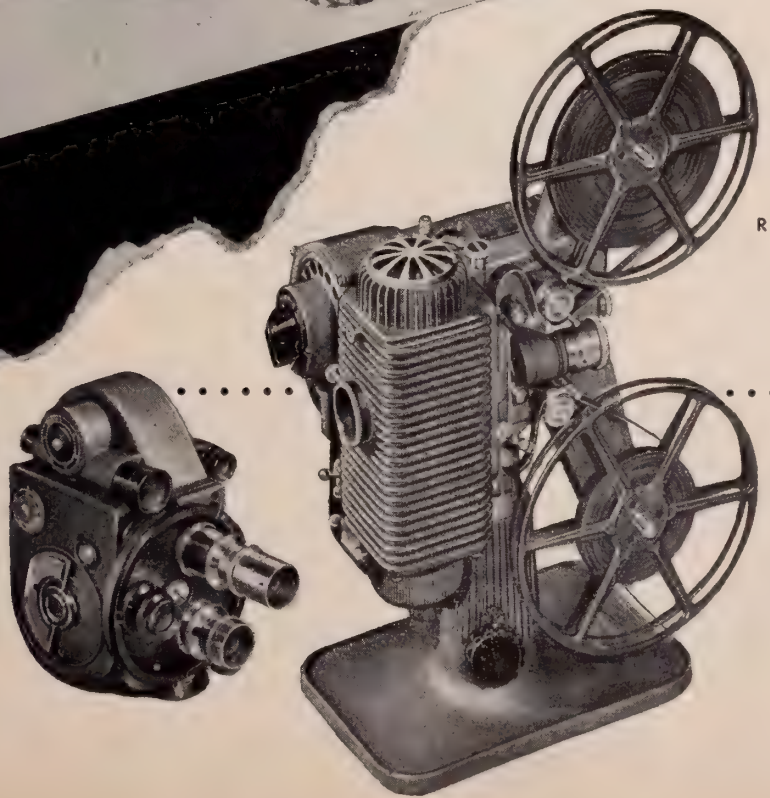
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HOME ON THE RANGE
HOME SWEET HOME
AMERICA (MY COUNTRY 'TIS OF THEE)
OLD BLACK JOE

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(35 Subjects — 3 minutes each)

BLEST BE THE TIE
I LOVE TO TELL THE STORY
I NEED THEE EVERY HOUR
IN THE GARDEN
JESUS LOVER OF MY SOUL
JESUS SAVIOUR PILOT ME
JUST AS I AM
O COME, ALL YE FAITHFUL
WHAT A FRIEND
SOFTLY AND TENDERLY
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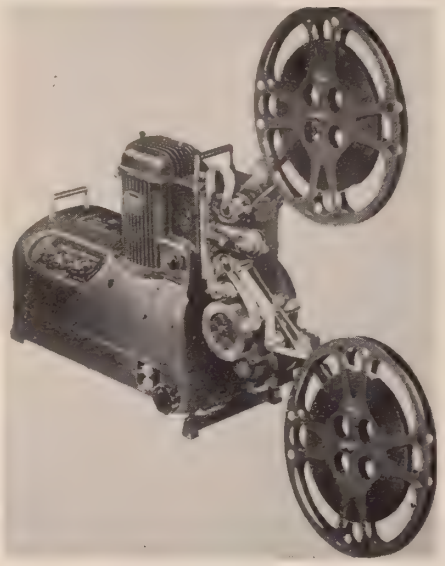
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News of What's New . . .

• *Continued from Page 6*

of salvaging over- or under-exposed film. Amateurs who have valued shots that were badly exposed in filming can send them to Dittman for correction. His equipment, made of stainless steel, permits the operator to observe film during the entire correction operation. Drying is electrical and dustproof. Each film is carefully checked after the intensifying or reduction process by splicing back two frames of the film, previously detached, as a means of comparison.



• Ampro's "Premier 10."

New Amprosound

In the van of new postwar cine equipment is Ampro's new "Premier-10" model of their famous line of Amprosound projectors. Highlights are extreme light weight brought about by more extensive use of aluminum castings, and the increase of film capacity to 2000 feet. Improved cooling system affords efficient projection with either 750 or 1000 watt lamps. A super two inch f/1.6 lens is standard equipment, although a coated lens of the same specifications may be had at small additional cost. Price complete is $422.00 F.O.B. Chicago.

Lens Innovation

A new one-half inch f/2.8 lens for the Bell and Howell 8mm. Companion Movie Camera has been designed for the amateur cine-photographer who doesn't care to be bothered with a light meter and F stops.

In addition to the standard F stops another scale has been added. The stationary ring is calibrated into two divisions, "Winter" and "Summer." The movable ring is divided by three lines marked, "Bright," "Hazy," "Dull." An example of its operation is as follows:



• Calibrated for bright, hazy, dull light.

If the line marked "Dull" is placed opposite line marked "Winter," the lens diaphragm will be wide open at F2.8. Conversely, if the line marked "Bright" is placed opposite the indentation for "Summer" the lens diaphragm will be at its smallest opening.

Weston Meter Slimmed

Full-range response to the entire color spectrum is attained in a thinner, more compact design in the new Weston Master II photoelectric exposure meter, just announced by the Weston Electrical Instrument Corp. Thin enough to fit the vest pocket without bulging, the ruggedness and shock resistance of the instrument has been greatly increased.

Extremely sensitive to low light levels, the meter spans a brightness range



• Weston's "Master II"—slimmer.

from 1/10 to 1600 candles per square foot. Its restricted viewing angle enables the photographer to isolate individual objects, colors or color groups for selective brightness measurement. While its response is attuned to the most critical demands of modern color photography, it is said to be equally precise in indicating proper exposure and brightness-range limits for fine black-and-white photography.

Recording Discs

RecorDisc Corpn., 395 Broadway, New York City, announces their entire

• *Continued on Page 10*

HEADLINES OF 1945 LIVE ON YOUR SCREEN!

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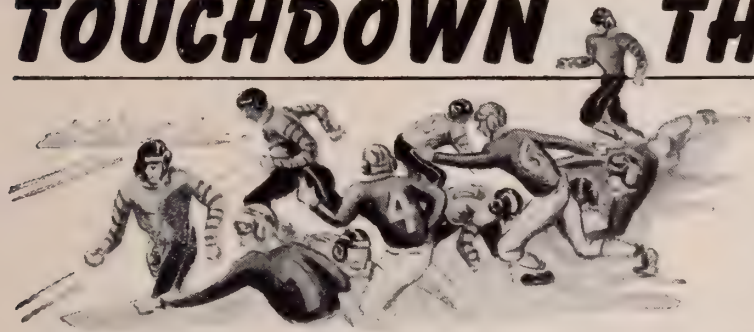


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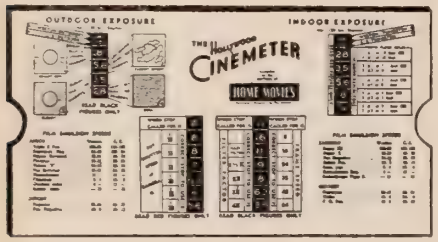
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News of What's New . . .

• *Continued from Page 8*

range of bond, steel and aluminum base discs for home recordings are now available and being supplied dealers through the United States. RecorDiscs are engineered to exacting studio standards, affording brilliant and consistent reproduction quality over a wide frequency range. Discs are available in 6½, 8 and 10 inch diameters. The bond base discs are priced at 10c, 20c and 30c respectively; The steel base, 20c, 30c and 40c; and the aluminum base, 25c, 35c and 45c.

New Maurer Camera

The J. A. Maurer Co., 117 E. 24th St., New York, announces that full production is now underway on its new 16mm. professional camera. New camera will carry considerable reduction in price over previous model, according to company. Design and construction changes include gear-driven film feed and take-up, magazines of 200, 400 and 1200 feet capacities, improved and enlarged viewfinder, and a great reduction in overall weight. Interesting is plan of company to distribute cameras directly through established photographic dealers, permitting interested parties to inspect cameras first hand instead of getting facts from catalogs.



• Balanced control for cine cameras.

Arel Pan Head

Suitable for cine or still cameras is a brand new cast aluminum and brass tilt-pan head just introduced by Arel Photo Supply Co., 4916 Shaw St., St. Louis, Mo. Rigidly constructed and precision machined, it offers smooth panorama action and a wide tilting angle. Locking is positive for both actions. The head plate is 2¼" wide, adequate to support even the largest cameras. A generous 10½" handle affords balanced control of panning movement. Selling price is $7.95.

Cine Extenar

The Camera Specialty Company, 50 West 29th St., New York City, announces it is now in a position to supply the Cine-Extenar lens attachment for most of the popular makes of 16mm. and 8mm. cameras. This attachment, in use before the regular camera lens, produces the result of a wide angle lens. It is instantly removale. Camera Specialty Company also announces it has been appointed wholesale distributor for Pictoreels," musical short subects in 16mm.



• Double-coated cine camera lens.

Bolex Camera Lens

Now available for the Bolex H-16 16mm. camera is the new Paillard-Kern Switar one inch f/1.4 lens which is double coated and features a special automatic lock stop insuring accurate setting of diaphragm at various f/ stops. An ingenious depth of field scale operates automatically as diaphragm stops are set, and one cannot set the diaphragm without reading this depth of field scale. The focusing scale runs from 1½ feet to infinity. Price is $157.50 from American Bolex Company, 521 Fifth Ave., New York City 17, N. Y.

Ansco Color Film

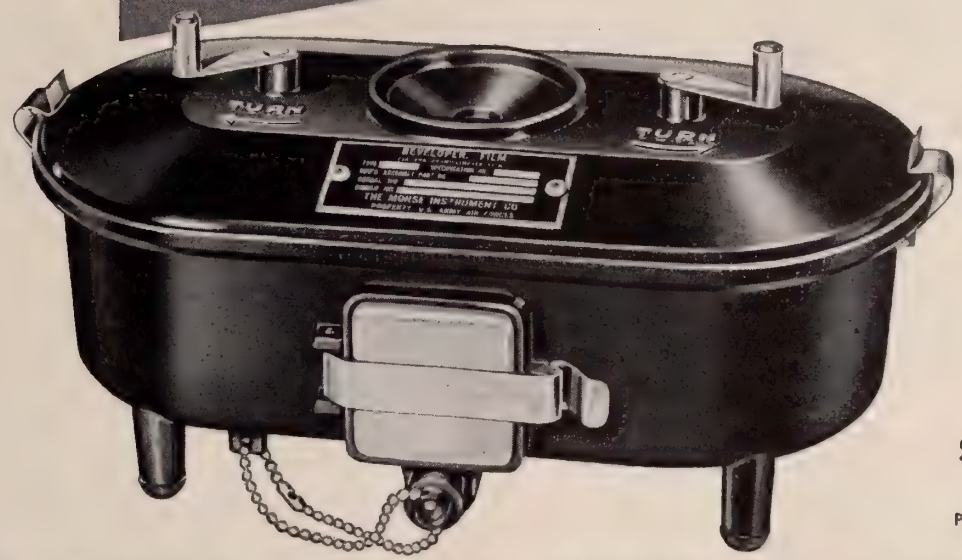
Ansco's 16mm. Color Film, perfected during the war and one of the first of the company's new color products to be converted for a peacetime role, became available generally December 1.

Carl W. Priesing, General Sales Manager of Ansco, in announcing release of the new 16mm. Color Film pointed out that production now permits sale of the product to all Ansco dealers on an unrestricted basis.

This is the first time that the film has been available from coast to coast. Its sale was permitted in communities along the Eastern Seaboard last year when manufacturing operations reached a point slightly greater than the demands of the armed forces. The product was immediately accepted by 16mm. amateur photographers, sales figures indicated.

At present only 100-foot lengths of the daylight type film will be available, Mr. Priesing said. However, after the first of the year other length rolls, together with the tungsten type film, will be on the market, he pointed out.

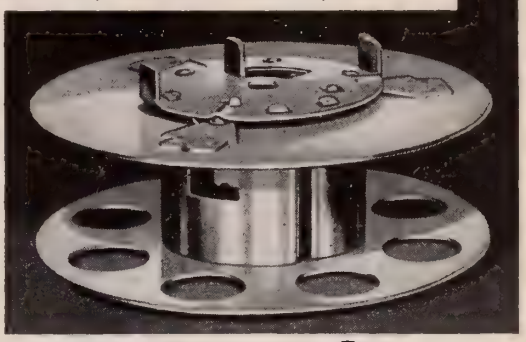
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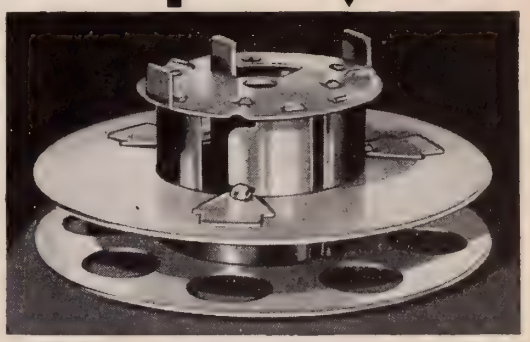
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The new Morse G-3 Daylight Tank is the unit movie fans have been looking for. Processes movie or miniature camera film. After loading in dark room, all developing operations are performed safely and quickly in full daylight. Tested and proved in tough military service, where over 6,000 Morse G-3 Daylight Tanks were used by the Army Air Forces.



35 MM. ▲ ▼ 16 MM.



1. Processes 16 or 35 mm. movie films for negative or reversal process.
2. Acid-proof molded black plastic tank and cover—metal parts of stainless steel.
3. Stainless steel film reels that accommodate up to 100 feet of 16 mm., 35 mm. or Double 8 mm. film. A quick twist of top flange of reel changes from one size to the other.
4. Positive film lock *keeps* film on reels.
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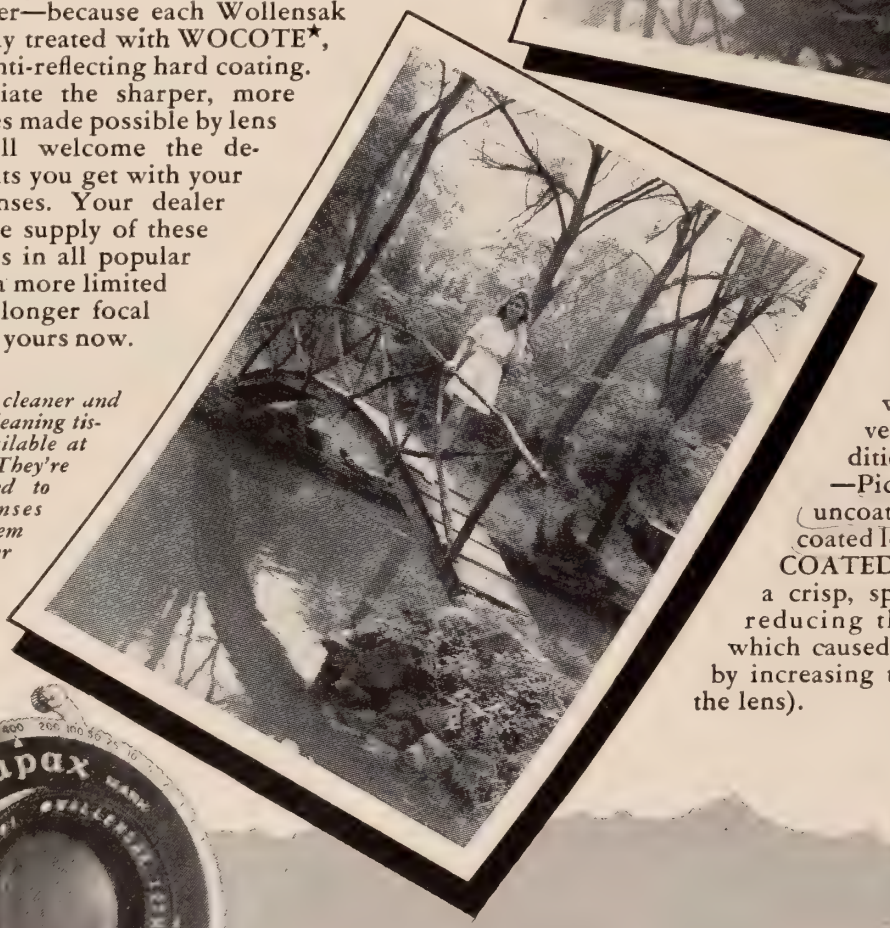
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★*WOCOTE lens cleaner and WOCOTE lens cleaning tissues are also available at your dealer's. They're specially designed to keep coated lenses clean; ask for them when you order your new Wollensak lenses.*



• Yes, these photographs were taken by the same photographer within a few seconds of each other . . . with the same lens. Developing and printing conditions were identical. BUT —Picture A was taken with uncoated lens; Picture B, with coated lens. Note how Wollensak COATED OPTICS made possible a crisp, sparkling photograph (by reducing the internal reflections which caused "flare" and fogging . . . by increasing the light transmission of the lens).



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Home Movies

MAGAZINE

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Odd Shot Continuity

How An Idea Plus Skilful Editing Made A Movie From Remnant Footage

By J. H. SCHOEN

ONE of the constant and perplexing problems confronting many movie amateurs is what to do with short sequences of shots that in themselves are newsworthy or narrative in content, yet because of their brevity are usually passed up when a program of movies are shown of an evening.

The most logical thing to do, it would seem, would be to devise a continuity entailing, perhaps, shooting additional footage for tie-in shots, then edit the odd sequences together with the new material to form a complete story. But then, there is always that elusive *idea* for the continuity that intrudes to delay action on the matter. Procrastination continues and the otherwise good and interesting footage usually remains shelved indefinitely.

Oddly enough, few amateurs take advantage of one of the simplest and most logical of continuity ideas for knitting together odds and ends of footage—that of having a person write a letter to another and let the odd shot sequences depict what they are writing about. Old hat? Perhaps. But after all, new ideas are invariably old ones cleverly disguised in new dress. The letter writing continuity idea can appear new, too, when embellished with good photography and thoughful editing.

A case in point is "Dear Jim," a 100 foot 8mm. Kodachrome picture filmed by John Kibar of Racine, Wisc. Kibar's 8mm. Keystone camera is always busy recording activities of the family, es-

• *Continued on Page 44*



• John Kibar used the idea of his son writing a letter to a pal, reminiscing on a summer visit, as the basis for a continuity made up of random shots filmed during a summer vacation. These included sequences of shots of the boys fishing, attending a thrill carnival and watching a motorcycle hill climbing contest. Reproduced here are frame enlargements from Kibar's 8mm. Kodachrome picture "Dear Jim."

FILMING ALONG THE ALASKA HIGHWAY

If Your Forte is Scenic Pictures Here Is Your Movie Making Paradise

BY HERBERT C. LANKS

Photographs by Author



AMERICA'S "last frontier" is really a new frontier for the photographer —fabulously rich in new and interesting material for the camera. Moreover, it is now accessible to the motorist —or will be when he gets the tires he needs or a new car to replace the old. For travel to Alaska is still a rugged undertaking, even after completion of the new, through highways. And one's car must be fit.

Of all the filming trips I have made to the far corners of this hemisphere, my last trip by jeep up over the Alaska Highway, round and about Alaska, and back, was the most exciting, although it resulted in securing the least motion picture footage per mile traveled. Yet there were spots, especially in certain mountain passes and lakes along the way and particularly in the glacial regions of southern Alaska, where we exposed movie film at a rate which I have never equalled before or since. Reduced to pure mathematics, we shot twenty-five thousand feet of Kodachrome film in the thirteen thousand mile trip.

The new trans-Canada Highway westward, over its most recently completed section through the province of Ontario, offers some scenery quite worth while filming. Beyond, in Manitoba province, the same type of prairie scenery familiar in the United States is about all that is to be seen. When last I covered this territory, plans called for making several documentary films besides the lecture film itself. We therefore had to conjure up ways to get some interesting footage out of this monotonously flat prairie.

First we asked, "What is the keynote of this prairie?" The answer was self evident: "Great distances." "How could we best portray the idea of great distances on film?" Again the answer became quite obvious: "Distance is annihilated through speed — continuous and never ending speed." So we figured out ways of indicating this idea on motion picture film.

Instead of panoraming across a wheat field for instance, we shot from our vehicle as we moved along. We shot straight ahead showing the road unrolling before us. We shot off the side of the vehicle. We got a shot of the vehicle approaching us from a position in the middle of the road. We got a shot of the vehicle passing through a field of golden wheat. When the shadows lengthened we got an unusual shot from the vehicle of its own shadow running along beside us. Then we obtained a shot of a train approaching, backgrounded by a marvelous sunset, which we followed into the darkness. This indicated close of the day. A quick repetition or variations of the same indicated day following day, and finally (with not too much footage) we arrive in western Canada in the foothills of the Canadian Rockies where the real shooting begins.

There are so many interesting side trips in western Canada in the near





● Top—Marvelous fishing is offered by numerous lakes and streams made accessible by Alaska Highway, presenting a fine subject on which to concentrate one's filming.

● Above—This is the terrain through which army road builders labored to drive an automobile highway into the heart of Alaska. The project offers endless opportunity for interesting documentary motion pictures.

● Right—A bevy of Alaskan native girls willingly posed for the author, were intensely interested in his jeep. Everywhere the natives are friendly, gladly cooperate in making pictures.



vicinity of Edmonton, where the road north to Alaska begins, that one might be tempted to spend too much time here without allowing for the enormous distances yet to be covered on the long trêk into the Yukon territory and Alaska. There is Banff, Lake Louise, Jasper National Park, game preserves, in fact a full summer of good movie shooting here. One should plan to arrive at Calgary the first week in July and attend its famous rodeo affording a full week of cowboys and Indians in colorful garb, riding, broncho busting, bull-dozing and competing in exciting chuck-wagon races.

Although the military Alaska Highway actually begins at Dawson Creek, five hundred miles north of Edmonton, for the tourist of the future the Alaska drive starts at Edmonton. Here the city of Edmonton has erected that now famous and most photographed of signs that indicates the start of the Alaska Highway. Of course you will want to get a shot of it with the city of Edmonton nicely visible across the river in the background.

From Edmonton it is a distance of five hundred miles of various kinds of roads, mostly gravel surfaced, to Dawson Creek where U. S. army engineers began their famous break through sixteen miles of wilderness in those war-torn days of 1942. This first five hundred miles is through so-called rolling "bush country," not too interesting for the camera, with only here and there a small village. Occasionally the wilderness is broken by an occasional homestead with its log or frame

• *Continued on Page 32*

• Top—The picturesque harbor of Valdez, Alaska, offers grand opportunity for a colorful documentary film with its rustic dwellings and weatherbeaten fishing boats.

• In Matanuska Valley, vegetables grow to prodigous size, as evidenced by this head of cauliflower —larger than that of the man. Here flowers grow tall as houses, celery stocks weigh five to ten pounds each, and potatoes the size of cantaloupes are harvested. What interesting subjects for any movie camera!

• The picturesque river boats are worthy of a special filming project. These travel the broken coastline, putting in at remote villages to deliver mail, provisions, and occasionally an item ordered months earlier from a Sears-Roebuck catalog.







● The above frame enlargements show what happens when dust accumulates on film surface. Some of it lodges in projector gate and scratches film as it passes through. Also, scratching occurs when dirty films are rewound without cleaning. Dust particles are ground between the tightly wound layers of film, scratching the emulsion.

Longer Life For Your Films

Keeping Them Dirt And Dust Free Will Add Years To Their Usefulness

By ARTHUR M. SHARP

"IT'S raining!" said Bob.

"No, but it certainly looks as if it were in that scene," said Jim.

Such were the remarks I heard recently while watching a reel of home movies screened. The film had been made by an amateur who had not progressed far enough to learn to take care of his films properly. In fact he didn't even store them in cans! He loved to show his pictures, and such things as dust, oil, scratches, etc., did not exist in his world. Little wonder then that his films had picked up enough dust and scratches to make them appear on the screen as though it were raining when they were filmed!

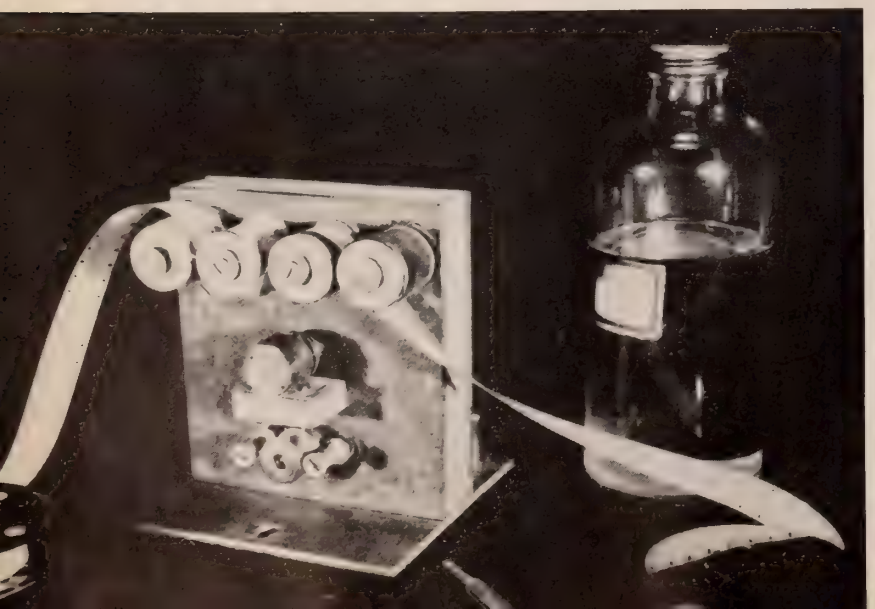
One of the first lessons that a newcomer in our Cine Club learns is to keep his films scrupulously clean. This fact was emphasized recently when we of the club gathered to see a film projected for the first time. It had just been returned from the processing laboratory, and when only a few feet had run off, one of our more recently educated members piped up, "It's dirty." Sure enough, there were some specks of dust now and then, but nothing compared to the average run of beginners' films. However, the outspoken observer displayed consciousness of a bad condition which had been pointed out to him only a couple of months before when first he showed his films to the club.

Clean films are a must, and the earlier the beginning amateur realizes how imperative it is to take proper care of them, the better will be his pleasure in years to come. I wish that the importance of clean films had been impressed on me earlier. Now, with many of my films having a record of ten years of accumulated wear from many showings, I realize that had I been more careful, yes, even fussy, some would be in more screenable condition today.

We who shoot reversal film—and 99% of all amateurs do—have only the one film; no negative from which a fresh new duplicate screening print may be made when the old one wears out. The film we start out with in the camera is the one we must use for projection. If you wish to see what condition your film may be in several years from now, unless you are careful, inspect some of the year-old prints available from some of the film libraries. When you project it, forget for a moment the subject matter or the story. You will see the dirt, scratches, oil, finger marks, etc., as the picture unfolds on the screen. Also listen carefully to the sound of the projector hitting bad

● *Continued on Page 46*

● Pictured below is a simple gadget made by author for cleaning films. Four spools covered with soft fabric are mounted with small bolts on a base of plywood. Two of the spools are moistened with carbon-tetrachloride. The film passes under and over the spools, as it is being rewound, and the fabric removes accumulated dirt. Below spools is a footage counter used in measuring bulk camera film.



"SKI SLOPE SUMMIT" on opposite page is a snow scene appropriate for a title background for your winter sports film. Your title text may be handlettered or block letters can be arranged over the photo and the combination filmed with your camera at a distance of thirty inches.





● Annually, Murl Deusing shows to Milwaukee audiences several thousand feet of interesting wild life film photographed by himself, as part of his job as curator of education in the Milwaukee public museum

Backyard Game Hunter

"No Tires, No Movies," Murl Deusing Thought When Rationing Set In; But He Found Even More Bountiful Wildlife Subjects For His Camera Within His Garden Gates

By NORVILLE L. SCHIELD

LOGIC of the maxim "It's an ill wind, etc.," proved itself again when the thin tires of war rationing restricted filming activities of Murl Deusing to his back yard. There to his great surprise he found a broad new field for his movie making, almost endless in subject material and interest, and equalling in scope the wildlife camera studies sought heretofore in multi-mile safaris into neighboring forests and hills.

Murl Deusing is curator of education at the Milwaukee Public Museum, a position that might well be the envy of any movie amateur, for part of his work consists of making movies in conjunction with his lecture work at the museum. Each summer it has been his enviable lot to load wife and kiddies into the family car and hie into the hills for further camera studies of wildlife, giving the family an enjoyable vacation to boot.

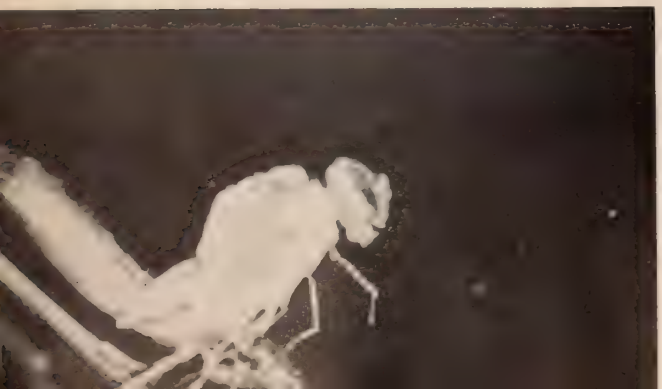
When gasoline and tire rationing set in, it put temporary end to this program, but not to Deusing's eagerness to make movies of wildlife subjects. The animal and insect life of his garden now became the object of his camera lens and a new filming project began taking form, soon to emerge as an exciting 16mm. Kodachrome film entitled "Big Game Hunting In The Backyard."

Deusing convinced his children what a thrilling adventure it would be to make this film, and they scoured the yard then the neighborhood for caterpillars, cocoons and nymphs. In nearby streams they found interesting underwater life which they brought home to the family aquarium. All summer long they gathered other insect life and the proper leaves and smaller insects for the "bug actors" to feed upon.

Deusing set up two No. 2 photofloods near the aquarium and began to shoot the underwater activity through glass. He tried to get shots of a dragonfly nympth crawling out of the water on to a twig, but as soon as the nymph felt the heat of the lamps, it crawled back into the water. Then Deusing waited until another nymph crawled up the twig and began to fasten itself down, but when the lights were turned on, it, too, immediately crawled back into the water.

Eventually one of the nymphs crawled up and dug its hind legs into the twig, there to stay. This afforded Deusing the opportunity to get some good footage, and then began the vigilant wait until the dragonfly emerged from the nymph. This was eight o'clock in the evening; so various members of the family took turns watching for some sign of movement. Finally, at one in the morning, the one on watch spied some movement and summoned Deusing who jumped to his camera and recorded the event, while the rest of the family, now aroused, gathered around to watch the rare spectacle.

● Fig. 1—Enlargement from 16mm. frame showing dragonfly nymph emerging from chrysalis as filmed by Murl Deusing.



● Fig. 2—Here emergence of the dragonfly is complete and it is ready to spread its wings and fly away. Heat from photofloods discouraged nymph and delayed emergence cycle several hours.





● Fig. 3—This pet raccoon obligingly posed for Deusing's camera giving his film one of its most interesting sequences



● Fig. 4—Deusing used his telephoto plus extension tubes to get this sharp ultra-closeup of a Cecropia moth caterpillar.

It required but a few minutes for the dragonfly to emerge from its chrysalis as far as is shown in Fig. 1. It then required about half an hour for the body to fill out and dry, and another 45 minutes for the wings to expand and dry. The whole cycle consumed about 90 minutes. In Fig. 2, which also is a frame enlargement from this film, the emergence of the dragon fly is complete and it is ready to fly away.

Later the children found several Cecropia moth caterpillars in the neighborhood. They brought them home, fed them the proper leaves, and finally the moths grew to 3″ in length. All their horns, knobs and protuberances are depicted on the screen in sharp brilliant color. The film shows the complete process of spinning the cocoon and, later, the brilliant-hued moth emerging.

Figure 6 shows a closeup of a small soft-shell turtle that was found in a stream and brought to the family aquarium. The Deusings soon discovered that the turtle was eating everything in the aquarium including some crayfish, so the turtle was moved into the laundry tub in the basement. Later the turtle was returned to the aquarium, and Deusing filmed a sequence picturing the crayfish being devoured by the turtle.

At one time the Deusings had a school of rock bass in the aquarium which provided more fare for the camera. Each fish was about eight inches long. With the aid of his telephoto lens, Deusing was able to get some nice closeups such as that shown in Fig. 5.

Another time, while visiting a farm near Milwaukee, Deusing came across a pet racoon that had been taught to drink out of a doll's bottle fitted with a rubber nipple. This pet provided opportunity to get some good closeups, one of which is shown in Fig. 3.

For real closeup work, Deusing uses extension tubes with his 4 inch telephoto lens. With all his extension tubes joined together, his 4 inch lens is extended about seven inches from the camera. The weight is so great that it is necessary to block up the end of the lens.

● *Continued on Page 42*



● Fig. 5—Again telephoto and extension tubes were employed to get closeups such as this of small fish in the Deusing family aquarium.



● Fig. 6—Another interesting sequence in Deusing's "Big Game" picture was the battle to death between a small turtle and crayfish—the result of patient and careful filming which Deusing insists is necessary to photographing subjects of this kind.

CINE SPECIAL DE LUXE!

Three Custom Built Features Enhance The Efficiency Of Eastman's Top 16mm. Camera

By HARLEY H. BIXLER

SOCALLED "dream cameras" result, not from inadequacy nor inefficiency of the original basic camera, but from desire of the owner to provide certain refinements or conveniences suiting his own personal needs. In the past, many "dream" cameras have been described in the pages of HOME MOVIES. Usually these were modest cine cameras improved with windbacks, dissolving devices, improved full-vision viewfinders and other professional-like features.

The Cine-Kodak Special 16mm. camera has been designed to afford the whole range of such effects. With its multiplicity of features, changing or modifying this camera might be open to serious question. But several years experience with the modified Special pictured here has shown that the added features have greatly enhanced the photographic flexibility and convenience of this fine camera. Furthermore, the camera presents a finished appearance and the modifications are not beyond the ability of the amateur possessing metal working tools.

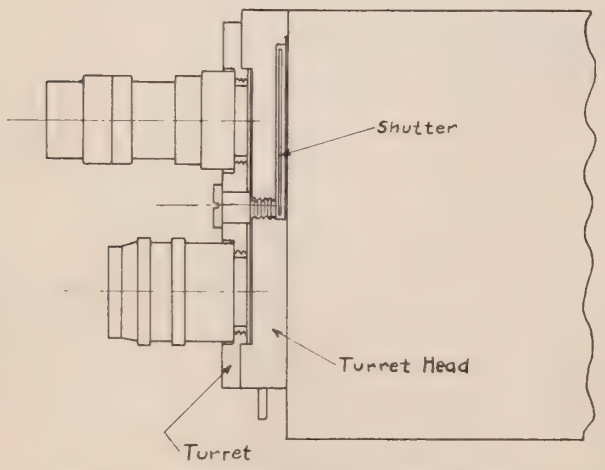
The Cine Special modifications pictured here include a four lens turret, a telescopic view finder with matching finder objective lenses mounted on the turret, and a telescopic magnifier for viewing through the ground glass.

In order to provide a wide range of photographic angular view, the following four lenses are mounted on the turret: a ¾-inch f/2.8 Hugo Meyer wide angle, a 1-inch f/1.9 Kodak, a 2-inch f/3.5 Taylor Hobson Cooke medium telephoto, and a 3¾-inch f/3.3 Taylor Hobson Cooke telephoto for distant telephoto shots. All these lenses may be left permanently on the turret as the telephoto lenses do not intrude on the scope of the wide angle lens.

The diagram and photographs illustrate design and construction of the turret. It consists essentially of two basic parts: a turret head, which is attached to the body of the camera with the regular Eastman screws, and the turret proper. As shown in the diagram the turret is provided with a cylindrical hub that affords a bearing in the turret head. A shouldered screw holds the turret in place. The four lenses are mounted on the turret by means of the standard "C" mount screw threads. The regular f/1.9 Kodak lens is modified to the "C" mount design. The threads in the turret are indexed so that all lenses have their focusing and stop scales facing at a convenient angle when the lens is in front of the camera aperture.



● Fig. 1—Author's camera showing four-lens turret and telescope viewfinder with matching finder objectives. Improvements also include a tubular magnifier for the camera's reflex finder not shown in photo.



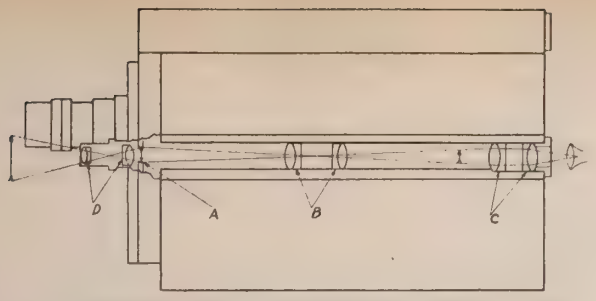
● Fig. 2—Diagram showing construction and mounting details of the turret which replaces the usual two-lens turret of the Special.

Indexing of the lens in alignment with the aperture is accomplished by means of a positive locking button mounted in the turret head and engaging suitably milled slots in the turret. This button and slots may be observed in Figs. 1 and 5. The turret cannot be rotated until the button is depressed. Once unlocked, the turret revolves freely with little friction. A compression spring inside the hollow button causes it to snap into the turret slot when the lens is in alignment.

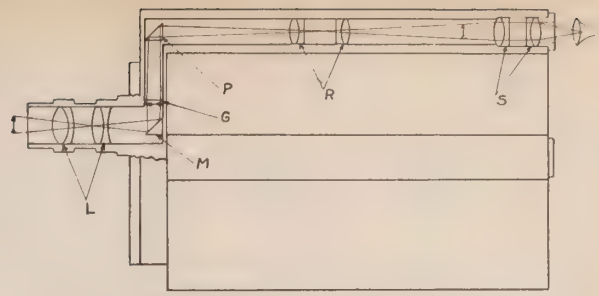
Embodied in the turret head are the regular Cine Special reflex finder parts: ground glass, mirror and mirror actuating mechanism. None of these parts has been modified and the reflex finder operates exactly as in the original camera.

As will be seen in the photographs, the turret head, which is 4¼ inches in diameter, covers the regular exposure button and the aperture cover button. This necessitated substituting an exposure button extension as shown. A milled slot in the turret head allows movement of this extended exposure button. A small sliding member attached to the aperture cover button allows this button to be moved to the "open" or "closed" positions.

As is shown in the photographs, a telescopic view finder is used. This consists of view finder objective lenses mounted on the turret and a finder optical tube mounted on the door of the camera. The angles of view of the four objective lenses correspond to that of the photographic lenses. This



● Fig. 3—Optical diagram of the telescopic viewfinder which mounts on left side of camera, does not interfere with opening or closing of camera door. Finder corrects for parallax by adjusting finder aperture in turret head.



● Fig. 4—Optical diagram of the magnifying tube for the camera's reflex finder. As shown, light enters camera lens L and is reflected upward by 45° prism to form image on ground glass G. This is reflected to prism P and observed, magnified, from end of tube.

arrangement of finder is similiar to that used on several amateur and professional motion picture cameras. This type of finder has two chief advantages: first, the matching objective and photographic lenses are simultaneously indexed so "what you see you get" and, second, this telescopic finder presents a magnified view of the telephoto shots which is vastly superior to the small de-magnified view presented by most finders masked down to correspond with the telephoto lens field.

Fig. 3 shows an optical diagram of this finder. As shown, two achromatic lenses in the objective form an image of the object at the aperture A. This inverted image is erected and relayed by the erector lenses B to form an image at the focus of the eyepiece lenses C. The objective lenses are the same as those supplied for the Bell and Howell magazine cameras. The erector lenses are 80mm. focal length achromatic lenses and are 12mm. in diameter. The eyepiece lenses are 40mm. focal length achromatic lenses and are 15mm. in diameter.

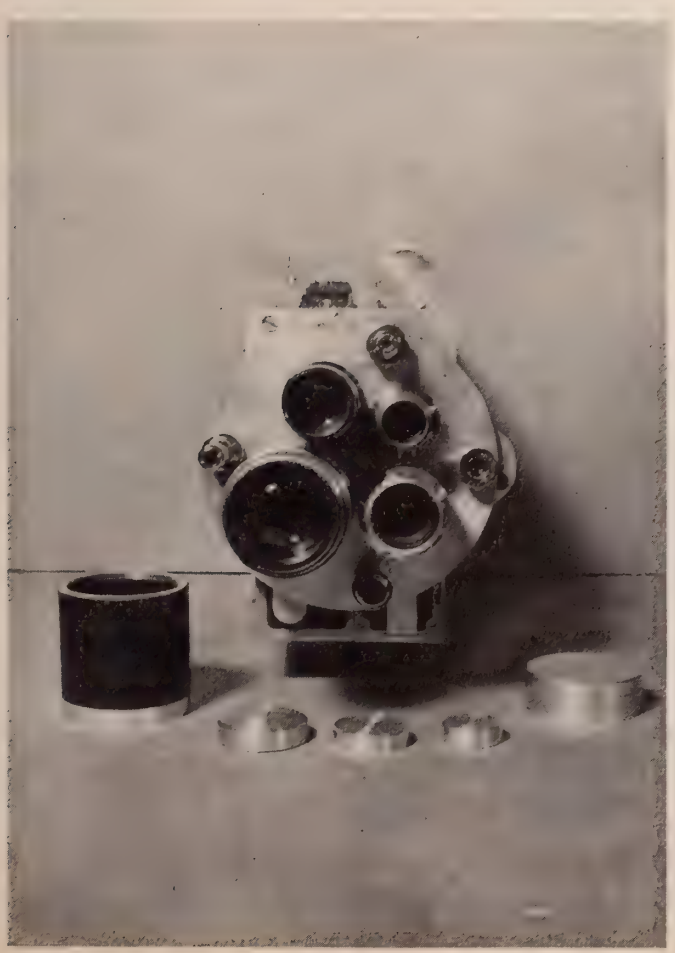
The finder tube is of aluminum and is attached to the door by means of two screws. The door may be opened and closed in the normal manner. The forward end of the finder tube fits closely against the turret head to exclude extraneous light from the finder. The lenses are positioned in the tube by means of piston ring-like retainers. This positioning arrangement allows the erector lenses to be moved along the tube until the proper focus is obtained. Positions of the lenses shown in the diagram are approximate.

The finder is arranged to correct for the parallax distance between the finder and the photographic lens by having the view finder aperture in a movable slide mounted in the turret head. In correcting for parallax the subject is first centered using the reflex finder. The view finder aperture is then adjusted until the subject is centered in the view finder.

The reflex image magnifying telescope on top of camera, as seen in Fig. 6, is mounted by means of two screws. This arrangement provides a highly magnified view of the ground glass. The eyepiece of this telescope is locatd conveniently just above the eyepiece of the view finder. As identical eyepiece lenses are used in both telescopes there is a minimum of optical disturbance to the eye in changing from the reflex image magnifying telescope to the view finder. A slot in the telescope tube allows the normal use of the Cine Special masks. An extension slide, shown in the photograph, permits the insertion of the masks.

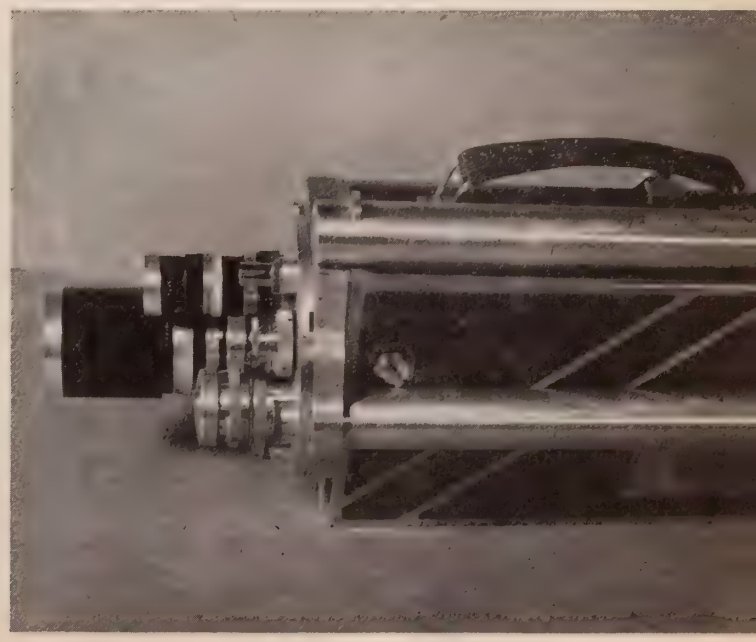
Fig. 4 is an optical schematic diagram of the magnifying telescope and the reflex finder. As shown in this layout,

● *Continued on Page 45*



● Fig. 5—Front view of turret showing arrangement of lenses. Note that telephoto and wide angle lenses are placed opposite each other to gain maximum spacing, resulting in no obstruction to wide angle by the telephoto.

● Fig. 6—Side view of camera showing indexing slots in side of turret plate, also the telescopic viewfinder and the tubular magnifier on top of camera. Note how these accessories enhance appearance of the camera.





● Shooting a novel credit title for a recent educational film on dental hygiene is movie hobbyist Franklin Meyer, who is clinic services technician for the Milwaukee health department.

Checking Toothaches With School-made Films

Five Teacher-produced Movies Show Milwaukee Students Way To Better Teeth

By LESTER A. GERLACH, D.D.S.

THE need for good visual educational material is apparent in every field of teaching, be it apprentice training in industry, educational material for good classroom teaching or practical demonstration of good health practices. The value of motion picture films as an adjunct in the presentation of any such material cannot be overestimated.

For years the dental staff of the Milwaukee Health Department have been using school-made movies to help bring messages of dental health to the children attending the elementary public and parochial schools of the city. The source of these specialized dental educational films has always been limited and after a few years it became necessary to repeat the same films. Although repetition is the essence of good elementary school teaching, it becomes necessary for teachers to change the material for each new presentation. Unlike industrial training films which are used for adult education and can be repeated from time to time, health education films for school use must have new ideas and material continually added and combined with the old for the making of these films.

With this in mind, the dental staff of the Milwaukee Health Department embarked on a new venture. Project teaching in the elementary school classrooms was becoming more popular each semester. These projects represented geography, art, arithmetic, dramatics, etc., and included any or all of the academic courses taught. After careful consideration and planning, a principal of one of the schools was contacted and asked if he would be interested in a similar project for dental hygiene education. Under his enthusiastic guidance, two teachers worked out a project in dental health in the form of a play. The technical dental material was furnished by our staff and the story and construction of the play prepared by the students with the help of the teacher. Scenery, art work, costumes and acting were done by the students under the direction of the teachers.

When completed, the playlet and story were previewed by the dental staff. A suitable scenario was written by the dental director and the play adapted to movie-making. Complete stories about dental health were built around such backgrounds as boys' club activities, dreams, cartoon caricatures and Mother Goose rhymes, and movies were then made of them in different schools over a period of the last six years. One film was patterned after a play written by the nutritionist of the Milwaukee Health Department and entitled, "The Teeth Have a Convention." After each film was completed, suitable titles were chosen by the teachers and dental staff. They were then

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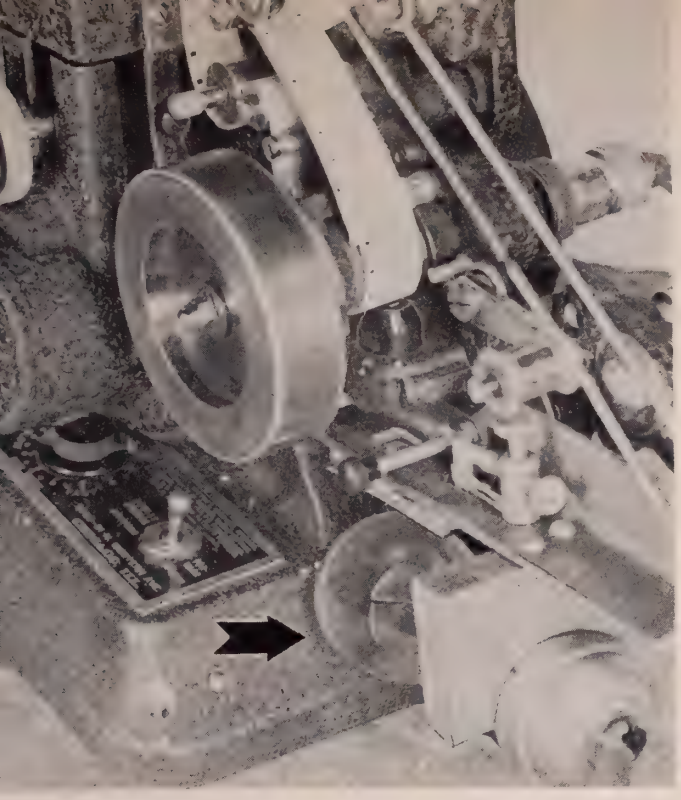


● Assisted by Dr. Lester Gerlach, dental director of Milwaukee health department, teachers Marion Dunker and Selma Tonn rehearse children for a scene in one of teacher-produced dental hygiene movies.

Lip Synchronized Sound With Your 16mm. Camera

Strobo Disc Syncs Camera With Sound Projector Rigged Up To Record Sound On Film

By JULIAN L. THOMPSON



● Fig. 1—Arrow points to Argon gas lamp ingeniously used as the recording medium by which sound is recorded on film by sound projector. On this page Julian Thompson tells how to synchronize camera with a similar projector hookup to record lip-synchronized sound

IN the March 1945 issue of Home Movies I described a method for sound-on-film recording with a sound projector, developed in collaboration with Bruce Lee. Since then we have made some improvements and in particular have developed a very simple method for synchronizing a camera with the projector-recorder. While it lacks the elegance of synchronous motor drives for camera and recorder it also avoids their expense and makes possible, even with a spring-driven camera, short scenes which are perfectly lip-synchronized.

Since 16mm. sound projectors are not as a rule driven by a synchronous motor, such a motor on the camera would be of no particular help; in fact, a camera so operated would be quite impossible to synchronize. No electrical governor used in such service can be depended upon to hold the recorder in exact step with a synchronous motor. With the system described here, it must be possible to make minute adjustments in the speed of the camera during its operation to keep it in step with the recorder. It is not advisable to adjust the speed of the recorder, for any variations in speed which would pass unnoticed in the photographed image will make intolerable changes of pitch in the recorded sound.

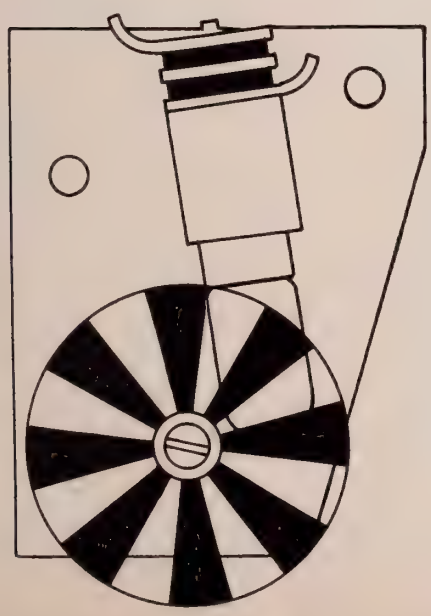
The synchronizer as described herein has been successfully applied to the combination of an Ampro sound projector, as the recorder, and a Bolex H-16 camera. There should be no difficulty in modifying it to fit any cine camera having a hand-crank shaft and an easily adjustable speed (f.p.s.) control.

Three units must be constructed for the synchronizer: (1) a stroboscope disc to mount on the camera, (2) an extension handle for the camera speed control knob and (3) a contactor to mount on the recorder to supply an electrical impulse for each frame of film which passes through.

The stroboscope unit shown in Fig. 2 has a brass base plate which screws onto the side of the camera in place of the frame counter or name plate. A short bearing sleeve soldered onto this plate carries a shaft which is slotted at the inner end to engage the hand-crank shaft. On the outer end of this shaft is fastened a one and three-eighths inch disc of clear celluloid with a pattern of eight evenly spaced spokes drawn upon it with black india ink. The spokes and the spaces between them are made the same width. A miniature bayonet-type lamp socket also mounted on the base plate holds a two-volt dial lamp back of the stroboscope disc. Foot-long leads from this socket terminate in a jack similar to that used on the loud-speaker of the recording projector.

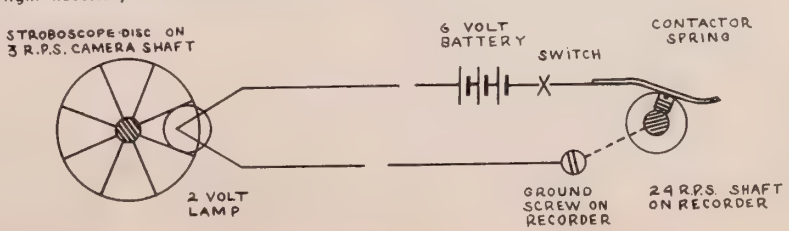
The number of black and clear segments in the stroboscope depends upon the camera and sound projector to be used. To determine the number of segments mathematically, the

● *Continued on Page 40*



● Fig. 2—The illuminated stroboscope unit which is attached to the camera as a means of keeping its f.p.s. speed constant with that of the recording projector.

● Fig. 3—Diagram showing wiring hookup between stroboscope unit on camera and the sound recording projector. A 6 volt dry cell battery supplies current to light lamp of stroboscope. A simple contact on projector shaft causes intermittent flicker of light necessary for function of stroboscope.





● Small insects become monsters on the screen when filmed with your camera augmented by lens extension tube, lens shim or auxiliary lens.

Filming Little Things Big

Want To Make Screen-filling Closeups Of Flowers, Birds Insects, Etc.? Simple Camera Accessories Make It Easy

By L. J. WHITEMAN

IF YOU are jaded with ordinary movie making, why not turn to the filming of little things at close range? New thrills are in store for the movie amateur who films flowers, insects, small animals and tiny models in vivid, frame-filling closeups. Ultra closeups may be photographed with almost any cine camera fitted with proper attachments. The technique of filming such closeup shots involves three factors which, if afforded by your camera and equipment, insure certain success almost from the start. First is necessity of obtaining sharp focus at a distance less than permitted by regular camera lens. Next, there must be a means for determining exact camera field. And, finally, there must be a means for checking lens focus.

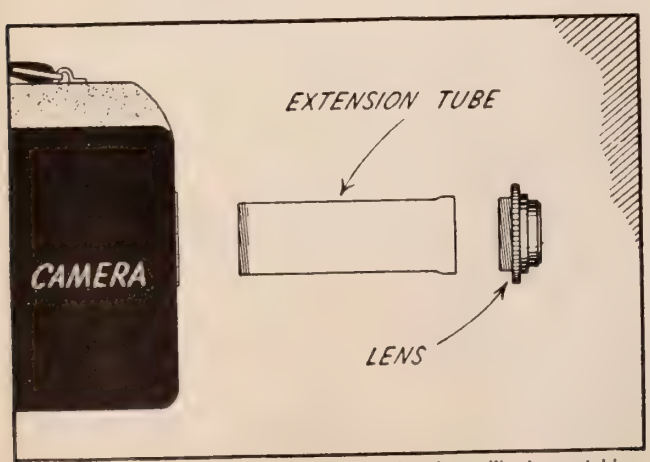
Even though he may not be interested in shooting bugs, ants, spiders, and other tiny creatures, the amateur can improve his everyday movie making with ultra closeups. Normally, the minimum distance at which movie cameras focus sharply is about four feet. At this distance a violet would hardly appear on the screen as a "closeup." Imagine the interest in an "Easter Parade" movie if little daughter, in her pretty Easter dress, strolls in the flower garden and plucks a tiny violet, then there is projected a violet which covers half the screen.

This can be done by either of two methods: by using an auxiliary lens or an extension tube. If your camera is so made that the lens barrel screws into it, the extension tube method is the better of the two.

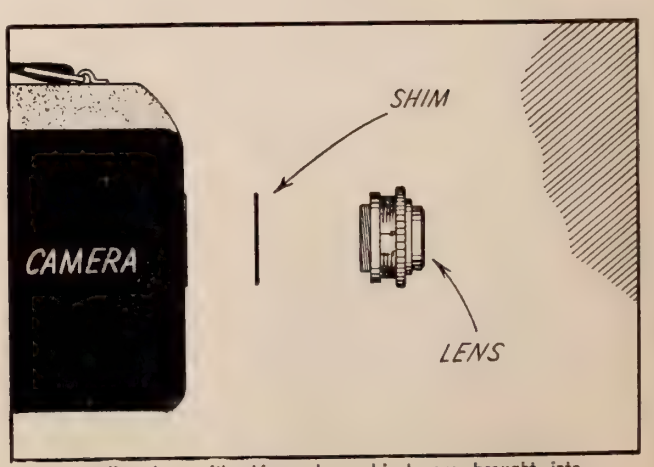
There are machine shops that frequently advertise in Home Movies which make extension tubes to order, when provided with necessary information about camera and lens they are to fit.

Extension tubes function same as shims, are actually "giant" shims by which camera lens is brought closer to object to be filmed and held firmly in place. Ready made extension tubes are available for Eastman Cine Kodaks and for other makes of cameras by some accessory manufacturers. Use of extension tubes, as with shims, requires that same system for full field visual focusing be employed, as camera viewfinder does not function in ultra closeup filming. With magazine cameras, the visual focuser provided by the manufacturer may be used for this purpose. Use of extension tubes with any demountable cine camera lens will enable one to secure microscopic closeups with fidelity not possible otherwise except with expensive equipment.

The first problem to be solved in shooting with an extension tube is at what distance from the subject the cam-



● Extension tubes may be used where camera lens is readily demountable, i.e., equipped with screw base. Such tubes are easily made on a lathe. Readymade tubes are available for some Cine Kodaks; for other cameras by accessories manufacturers.



● By extending lens with shims, close objects are brought into sharp focus. Shims are thin rings cut from metal or plastic of various thicknesses which fit over lens threads, firmly extending lens toward object the prescribed distance.

era is in focus. The distance of the lens from the film determines the proper distance from lens to subject—the further the lens from the film the closer the lens to the subject. This distance must be determined accurately, as at these short distances there is little depth of focus.

With a great deal of technical knowledge about ones camera, which the average amateur doesn't have, and a higher mathematical education, which he probably has forgotten, the unknown distance from lens to object may be figured out by artithmetic or algebra. But for practical purposes the surest and best method is to get this distance by visual focusing. Necessary equipment for getting this visual focus is three items: first, a titler or a rack for holding camera at varying distances from the object to be focused on—probably a title card with fine guide lines scribed upon it to make critical focusing easier. The other two items are: a short section of film, with emulsion removed and one side frosted with fine sandpaper or emery cloth and a dental mirror. A small piece of mirror attached to a wire can be made to substitute for this. The sanded film serves as a "ground glass" focusing screen. Insert the film in the camera, sanded side toward lens; open diaphram and open camera shutter. If camera can be hand cranked, opening the shutter is quite simple; if not, operate camera until it is practically run down, then work starting button, watching shutter, until it stops with shutter in open position.

As it is difficult, even impossible with some cameras, to observe the ground glass image directly, use of the small mirror, previously mentioned, is necessary. A piece of broken mirror no larger than a dime may be glued to the end of a soft-wire, which may be bent so the mirror can be held in the camera in proper position to reflect the image on the "ground glass."

To inspect the ground glass image, turn out all lights except those focused on the title card. Move the camera toward card until the image is in critical focus, then measure accurately the distance from the diaphragm setting ring on the lens barrel to the card. Make a note of this distance as a permanent record for future use.

If your lens is in a focusing mount, be sure to set it at either the minimum or maximum distance, and use this setting when shooting closeups with the extension tube in place.

When "working in the field" carry, with your other equipment, a rule for measuring short distances. The familiar six-foot folding rule is convenient for this. It is almost impossible to measure accurately in close places with a rule. In such cases simply pick up a twig or grass stem and, measuring it with the rule, break a section the exact length, as previously determined, then set the camera by this length of twig.

In procuring extension tubes, it is advisable to get two: say, one one-quarter inch long and another three-eighths of an inch long. Combining the two makes one five-eighths inch in length. Focusing distance should be measured for each of these.

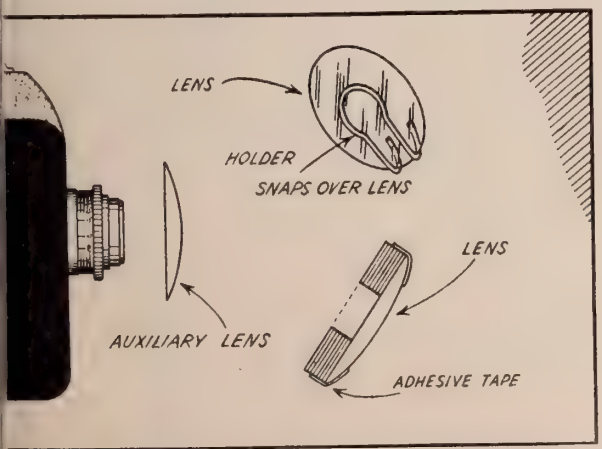
Another device which may be employed to obtain ultra-closeups is the familiar auxiliary or supplemental lens invariably used in photographing titles.

An auxiliary lens, placed before the camera lens, as when making titles, shortens focus for small object filming, too. Size of field depends upon focusing distance of auxiliary lens. One can film as close as 3" to an object using a 13 diopter lens which covers a field of 1¼"x⅞"! Size of field depends upon size of object. Select auxiliary lens accordingly. Mount auxiliary before lens, using any one of the simple methods pictured in the diagram. Auxiliary lenses are obtainable from optical houses. Lenses from inexpensive dime-store reading glasses also may be used. They come labeled showing focusing power or diopter size. Camera should then be mounted on simple frame fitted with wire field-area guide to insure centering and focusing of object to be photographed.

Shims constitute the third means of adjusting the regular camera lens in order to enable it to photograph sharply objects at close distances.

Shimming out the lens will enable camera to focus closer than limitations indicated on focusing ring. By moving lens out, close objects are

• *Continued on Page 52*



• An auxiliary or supplemental lens may be placed in front of any camera lens to shorten focus for ultra-closeup filming. Sketched above are two methods for quickly attaching auxiliary to camera lens.









• At right are frame enlargements from a prize-winning 8mm. motion picture filmed entirely with aid of auxiliary lens and a typewriter titler. Use of titler made possible accurate centering and focusing of camera on small objects.

Experimental Cine Workshop

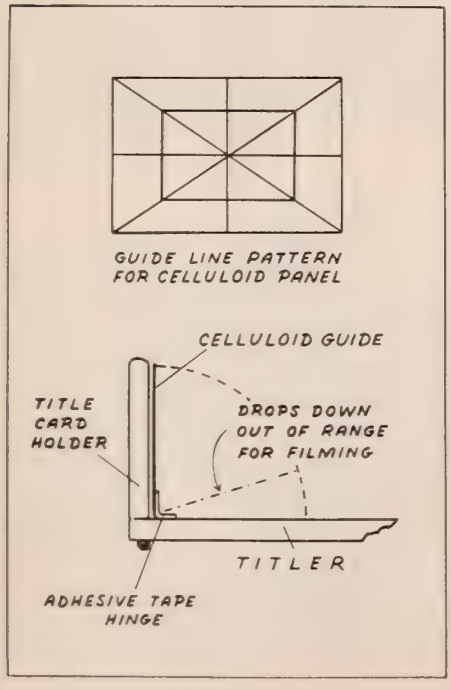
GADGETS
TRICKS
SHORTCUTS

Title Centerer

A simple guide for centering title cards in the frames of small typewriter titlers may be made from a panel of clear celluloid and attached to the titler, as shown in diagram below.

Guide lines are drawn on panel of celluloid with India ink according to the pattern shown, and these aid in adjusting the title card up or down or sideways in the card holder to insure proper centering.

The celluloid guide should itself be accurately centered with the title card holder, then fixed in place at base of the titler with a flexible hinge made of a strip of adhesive or Scotch tape, permitting the guide to be lowered out of the way when the title is to be photographed.—*Harold Champion, Detroit, Mich.*



Superimposed Titles

After one's film is returned from the processors, there is often a desire for a title superimposed over a particular scene. This can be done if the film is black and white, using positive film to make a duplicate of the scene. Place the scene to be copied or "duped" on camera takeup reel together with a similar strip of positive film and with emulsion sides of each in contact with one another. Run the two films through the camera with the lens removed and the camera pointed towards clear northern sky, or, if artificial light is used, with opal glass between light source and camera.

Next remove both films from camera and replace the positive in the camera, making sure beginning of the scene is threaded into the film gate first. The next step is to superimpose, on this duplicate print of the scene, the text of the title. This involves use of white letters over a black background.

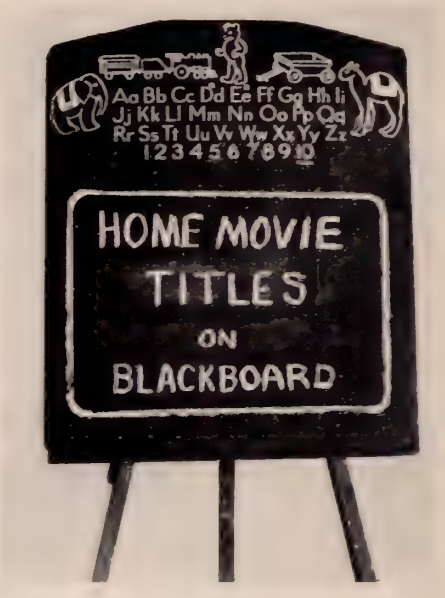
Filming the title must be done with aid of a mirror reflecting the title into the lens so that, when observing title through viewfinder, the words will be reversed from right to left but not upside down. Thus will be produced a negative on which the picture and title are both in reverse. Printing on positive with the film emulsions facing, will produce a screening print with both scene and title reading properly left to right.—*Richard J. Cowan, Los Angeles, Calif.*

Readymade Reflector

An efficient light reflector for use in throwing sunlight into dark areas and for lightening shadows in faces in outdoor filming is a bright metal-covered gas range top protector pad available from most dime stores. These pads are about 16″x20″ in size and about 3/32″ thick. The bright metal surface is slightly corrugated which makes an ideal reflecting surface, breaking up the reflected light and diffusing it. This item is probably the best readymade reflector available to the movie amateur today, and at unusual low cost. —*George Daly, Venice, Calif.*

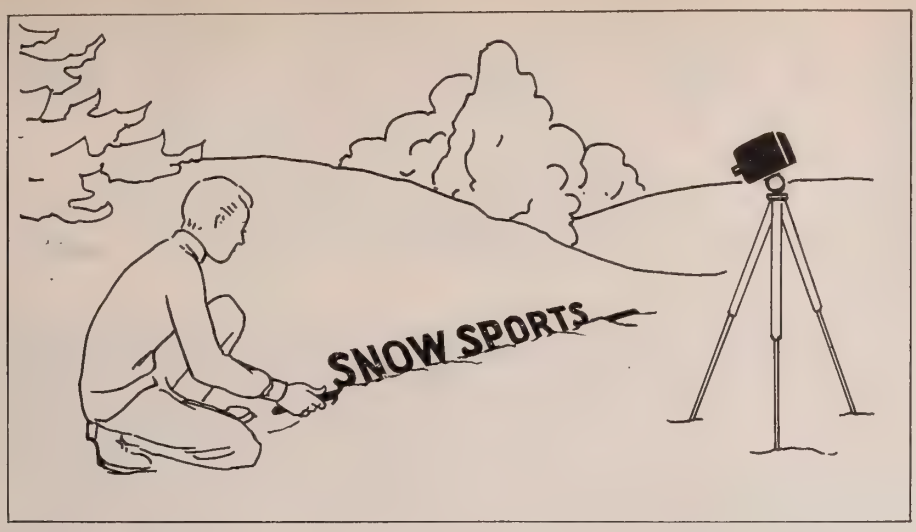
Blackboard Titles

The large size children's blackboards afford a quick and easy means for making home movie titles. They also offer the advantage of large area which makes both composition and filming of the title relatively easy. Usually no auxiliary lens is required to photograph such title and the large letters used in the title text are easier to make than when lettering small title cards.



The above photo shows a typical blackboard utilized for title making. It may be set up out of doors and the titles photographed in daylight the same day the pictures are photographed, thus making it possible to shoot titles and pictures on the one roll of film.

For Kodachrome film, colored chalk crayons may be used to impart color to the title and several colors may be used to add novelty and decoration.—*Frank W. Collins, Buffalo, N. Y.*



Timely Title Tip

A novel title for winter movies can be made as shown in sketch above. Cut out letters for your main title from cardboard and tack them on a stick that is long enough to permit handling from beyond camera range. Bury stick and letters in the snow and brush the surface to present the appearance of a smooth bank of snow. Set up camera and focus upon position of the title. Start camera, then have assistant turn end of stick so that title letters slowly rise from the snow. Care should be exercised to keep stick concealed as much as possible.

The title letters should be painted red, of course, to give the most appropriate and maximum contrast for color film.—*R. J. Manners, Duluth, Minn.*

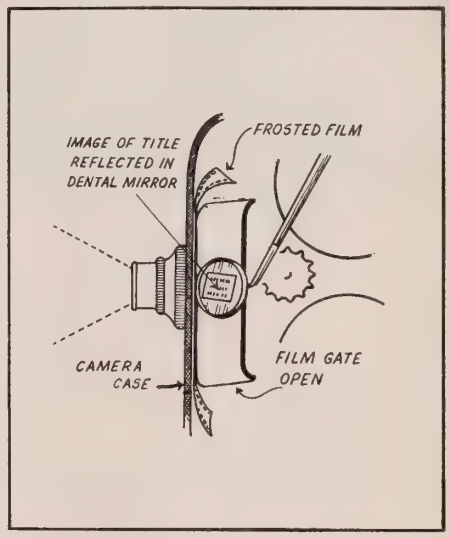
Directing Light Reflectors

Amateurs who use rigid light reflectors to throw sunlight into dark areas of a scene from great distances can center the reflected light more accurately by holding a small mirror in center of reflector while adjusting it before shooting the scene. The more intense light reflected by the mirror will serve as a "directional beam" to show when the reflected light is centered on the scene or object.—*John Erhardt, Los Angeles, Calif.*

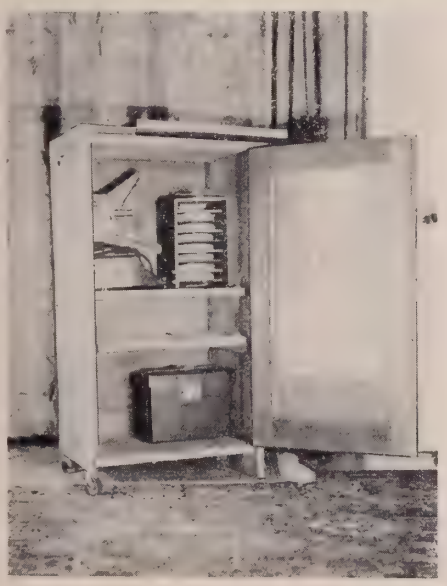
Centering Titles

Probably the most accurate method of centering camera on title board is to observe the field covered by the lens through the lens. This can be done with all cine cameras that have a pressure plate in the film gate that may be

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Dual-purpose Storage Cabinet



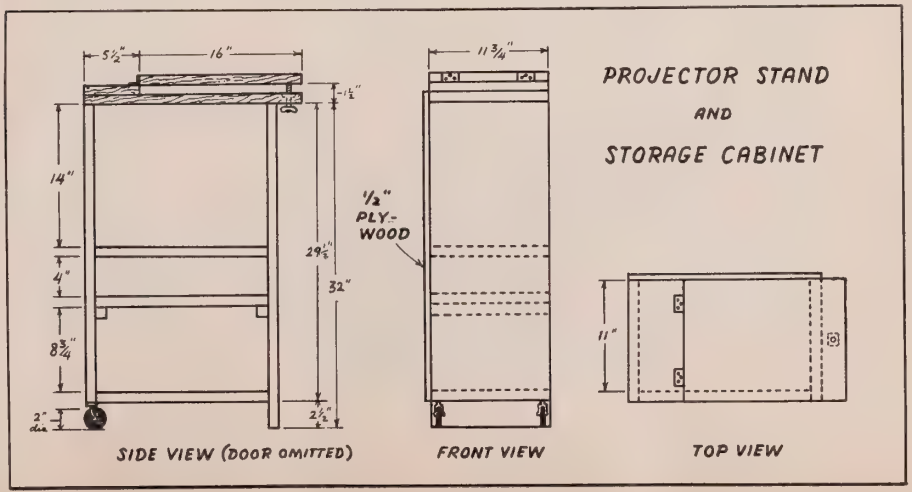
★A roomy cabinet which may be used exclusively for storing cine equipment and films is the great need of the typical movie amateur often compelled to keep films in bureau drawers and the projector on a clothes closet shelf.

Pictured here is a simple cabinet that not only affords ample room for films and equipment but serves as a portable and substantial stand for the projector when screening pictures. Oddly enough, its construction began with finding of an odd cupboard door, long in storage in the garage. The rest of the cabinet was designed around this door.

In building it, I used ¾"x12" pine boards. These were cut to the dimensions shown in accompanying drawing so that the cupboard door fitted in nicely. The back was covered with a panel of plywood. The upper shelf is stationary and held in place with long wood screws. The lower shelf rests on two pieces ¾"x11"x11" and was designed to hold copies of magazines, data books, etc., and may be removed in case that the space is needed when storing larger equipment in the lower compartment. Ordinarily the bottom space is used for camera, tripod and other items having to do with the taking of pictures. The upper shelf is used for film, projector and items of equipment involved in screening pictures.

It will be noted that top panel of

• *Continued on Page 52*



NEW SOUND AND SILENT FILMS

★ **Recent Releases for Road Shows, Clubs, Schools and Churches**

★ **Latest 16mm. and 8mm. Films for Home Movie Projectors**



The People's Choice, is an amusing situation comedy produced by Planet Pictures, Hollywood, in 16mm. full color. The story concerns one Abner Snell, a lad with brawn but a paucity of grey matter, who aspires to the hand of Alice Tinkerton and to be elected councilman of his home town. This he hopes to do via radio, but when he tries for an audition, he is suddenly stricken by laryngitis. His resulting high pitched voice is mistaken by radio listeners as that of a woman singer and he is acclaimed a new radio sensation. Ensuing complications guarantee a laugh a minute.



No More West, just released by Official Films, New York, brings the inimitable comedian, Bert Lahr, to home movie screens. A two-reel 16mm. sound subject, *No More West* is packed with songs and humor and the rib-tickling antics of Lahr as a would-be cowboy who has a wild and hilarious time in a New York City shooting gallery, and finally realizes his ambition when he escapes from a nagging wife and goes out west. Bert sings his way to Poison Gulch and other wide open spaces to the tune of "I Love The Wild, Wild West" as only Lahr can sing it. Shooting his way into town, cowboy Lahr becomes involved in a bad-man chase, becomes lassooed and made town sheriff. Sale price of subject $37.50.



Pardon My Rhythm, produced by Universal Pictures, now available in 16mm. sound, features Gloria Jean, Patric Knowles, Evelyn Ankers and Bob Crosby and his band. The story concerns a managerial miss who guides a teen age band featuring a red hot drummer to a radio championship. There are comedy and entertainment highlights galore, making this a top entertainment film for all types of audiences. Subject will be available for showing before approved non-theatrical audiences after January 1, 1946 from Bell & Howell Filmosound Library, 1801 Larchmont Blvd., Chicago, Ill. Rental rate is $17.50.

Ideal Pictures Corporation 28 E. Eighth Street, Chicago 5, Illinois, announces its exclusive release in 16mm. of three excellent musical subjects, presenting the National Philharmonic Orchestra, conducted by Dr. Frederick Feher, in:

First Movement (*Allegro*) of Beethoven's Violin Concerto in D Major, with Grisha Goluboff as soloist. Length, 3 reels. *Second Movement* (*Andante*) of Schubert's Symphony No. 8 in B Minor. Length, 1 reel. *Slavinka Tonpoem,* composed by Dr. Feher, in which the orchestra is supported by the National Philharmonic Chorus. This subject is divided into two parts, each 2 reels in length.

★ ★ ★



Three Little Bruins—Castle Films' latest release, *Three Little Bruins Make Mischief,* features the three furred rascals of an earlier release. This time we find them on a rampage with a farm for a setting for their escapades. Fun starts when they discover lemon pies cooling on a window sill of the farmhouse. Like real comedians, they know what to do with them, too. They make other mischief in the pantry and in the kitchen, then scamper off just in time to avoid the consequences. Not a cartoon but a motion picture of real bears, it's available in both 8mm. and 16mm. silent, and a special 16mm. sound version.



Rasslin' Match is one of two new Amos 'n Andy animated cartoons released this month by Official Films, Inc., New York. Andy, would-be wrestling champion, meets Bull Moose the challenger. Amos and the King Fish are there cheering for Andy who takes quite a beating. Length is 400 feet.

The *Lion Tamer,* second of the series, involves Andy as an animal trainer. The guaranteed lovable lion decides to assert himself as king of the jungle, proving to Andy that he is no Clyde Beatty!

• *Continued on Page 51*

Ciné-Kodak Film is back !





Make up for lost time...

Start your *NEW HOME MOVIE* record now

CINÉ-KODAK FILMS . . . full-color Kodachrome and black-and-white—magazine and roll—8mm. and 16mm.

Get out your Ciné-Kodak today. Start—NOW—to bring your movie record up-to-date. Enjoy again the fun of getting outdoors to make all the movies you want . . . the thrill of seeing them on your home movie screen.

And remember, the family film diary's only half a diary without *indoor* movies. Inexpensive Photofloods, sold wherever Ciné-Kodak Film is sold, will give you all the light you need for marvelous nighttime movies, in color or black-and-white, right in your own home.

Free—a brand new home movie booklet . . . Ask your Ciné-Kodak dealer for a copy of "Time to Make Movies Again". . . newest thing Kodak has published on home movie making. Or write for it to . . . Eastman Kodak Co., Rochester 4, N.Y.



Jack McCoskey, SSC, Joins Colonial Films

Heads Live Action Unit For 16mm. Productions

★ JACK McCOSKEY, SSC, has joined newly organized Colonial Film Productions in Hollywood, as production head of company's live action unit. Adding another name to the long and impressive list of 16mm. film producers operating on the west coast, Colonial Film Productions will specialize in program films for television.

Charles B. Brown, head of Colonial, was formerly advertising director of RCA in Camden, N. J., where he supervised and produced all RCA's television programs over station WNBT, New York City. It was here he discovered the great need for a capable organization to produce top flight commercial and entertainment pictures for telecasts.

Brown's executive assistant will be Colin McDonald, well known musician and composer. While in the army, McDonald produced and directed the army show "Wizard of Ord," also wrote the musical score. Production of all Colonial's films will be under McDonald's direct supervision.

McCoskey's unit will handle all production, except the animated cartoon and puppet films, and at present is engaged in shooting a series of films for RCA-Victor consisting of travelogues of the west which are being televised over station WNBT. Also in production is a weekly film entitled "This Week In Hollywood," a short subject picturing

• *Continued on Page 50*



• McCoskey (left) is vice president of Society of Sixteen Cinematographers; is rated one of the best in 16mm. field.



• Press and Radio world attend 16mm. premiere of "Duffy's Tavern."

"Duffy's Tavern" Premiered In 16mm.

★ SAID to be the first time a major Hollywood feature production was given its premiere in 16mm. was the initial screening of Paramount Picture's production, "Duffy's Tavern," in Chicago, November 6th, for midwest exhibitors and members of the press and radio.

The success of the showing did much to break down skepticism regarding the theatrical qualities of 16mm., especially among those to whom 16mm. films were something to read about but never seen. Paramount, as do most other major producers, makes a limited number of 16mm. prints of all their feature productions. This began with the requests of stars for prints of their films for use in their home theatres. Later, 16mm. prints were made for overseas showing to men in service. Quite logically, this developed better and better 16mm. prints, until today, the average audience cannot tell the difference between a 16mm. and a 35mm. film on the screen, providing the projection equipment is tops and in top operating condition.

In an effort to insure the best possible showing of the film, Wendell McHenry of McHenry Educational Films, Chicago, tested various 16mm. sound projectors. Bell & Howell's Filmosound 179 was selected because of its brilliant illumination, top sound quality, ease of operation, and fidelity of reproduction. Two Filmosounds were used to effect a quick, efficient changeover of reels so that the continuity of the full length feature was not interrupted in the least.

The premiere was held in a supper club, not designed for showing movies, which presented difficulties in sound reproduction. Two standard Filmosound loudspeakers, placed a few feet above floor level, solved the problem readily.

Many of the leading motion picture exhibitors present were highly enthusiastic over the excellent results, which some believed to be possible only with 35mm. professional projectors. They were also of the opinion that 16mm. film would be used more and more by the large movie producers.

Members of the press and radio, for whom Paramount presented the Preview, unanimously proclaimed the premiere a great success. Now that the precedent has been established, it is felt that many more top-flight Hollywood productions will be previewed on 16mm. film.

★

Closeups

★

JOSEPH YOLO, whose novel automatic dissolve device for the Cine-Special camera is being introduced on the market this month, is currently shooting a 16mm. silent film in color for Acra Instruments, Hollywood, demonstrating the process of coating camera lenses. Film will be made available for free loan to amateur movie clubs as an educational medium intended to enlighten movie amateurs on the modern application of lens coating as applied to amateur movie equipment.

★

DICK LEWIS, short subjects editor for Planet Pictures, and Paul Burkett of Lockheed Aircraft are currently editing an eleven minute short subject which they co-produced and photographed entitled "Young America Rides." Film depicts equesterian activities against a background of horse shows, rodeos, breakfast rides, and exhibitions of trick riding with the object of interesting more youngsters in the sport of riding.

★

MITCHELL Camera Company, manufacturers of the standard 35mm. sound cameras used in the Hollywood studios, announces the "Mitchell 16," their new professional 16mm. camera. Production at present is limited, with marketable quantities of camera not expected until mid-1946.

★

LEN ROOS, well known cinematographer in both the 35mm. and 16mm. field, has designed and is preparing to market a new 16mm. splicer for professional use.

★

RAN MILLER, of Visual Training Films, has gone to Detroit, Mich., where he will work on industrial productions.

★

KAY ALLEN, who shot 16mm. film for industries throughout the nation before and during the war, has been signed as chief cinematographer for Bel-Air Motion Pictures, recently organized in Hollywood.

★

PAN-AMERICAN World Airways have plans afoot to provide 16mm. movie shows for patrons of their airliners. Company believes movies would relieve passengers from monotony, also afford company opportunity to advertise at-

• *Continued on Page 53*



• Ed Drews, Hollywood movie maker, returned recently from Mexico where he filmed his first professional assignment for Planet Pictures. Bill Childs (right) accompanied him as assistant comeraman.

Films Cortez Trail For 16mm. Short Subject

★ ED DREWS, Hollywood movie maker, has been dubbed "The Modern Cortez." On a month's roving assignment for Planet Pictures' short subjects department, Drews retraced the trail of Cortez, early Spanish conqueror, obtaining valuable historical facts in addition to accumulating colorful 16mm. footage which will be released soon as an educational travelogue by Planet.

There's an interesting story behind Drews filming adventure. Having lived in Mexico, where he was associated with Pan American Airways' public relations department, he not only knows Mexico well but speaks the language fluently. While living there, Drews became attracted to amateur movies, ultimately purchased an 8mm. camera. Having taken up the hobby of photography earlier, beginning with a Brownie snapshot camera, Drews soon developed into an avid movie maker.

Later he moved to Hollywood and subsequently was employed as film inspector in Eastman Kodak's Hollywood processing plant. The first time Drews screened his Mexican films, he was told the subject matter had commercial possibilities if only it were in 16mm. This sparked his ambition which was fanned into action, as his days of inspecting films wore on and he had opportunity to study the quality of work being accomplished by other 16mm. filmers, both amateur and professional.

He determined to spend his next vacation in Mexico, this time with a 16mm. camera, and to bring back film which he could trade for dollars in the fast growing 16mm. commercial motion picture industry. A chance meeting with Jack Seaman of Planet Pictures did the rest. Drews was invited to exhibit his 8mm. films, thus to prove his photographic ability, and the Mexico filming assignment followed.

Come November last, Drews in company with Bill Childs, a brother photo hobbyist, set out for Mexico by bus, proceeded to Vera Cruz, said to be the spot where Cortez, the conqueror, landed and set out in his conquest of Mexico. Determined to avoid the by now commonplace locales for movie making, frequented by the tourist and the uninitiated professional, Drews followed a historical line. An outstanding guide to Mexico for the traveler is a little book entitled "The Cortez Trail," which treats Mexico from the time of the conqueror up to the present day, and locates and describes many landmarks of the conquest still standing. It was this trail of Cortez's through Mexico that

• *Continued on Page 39*

Filming Along The Alaska Highway . . .

• *Continued from Page 15*

and invariably sod-roofed home. Those interested in photographing pioneer types and life will find plenty of material for his camera along the roads in this vicinity.

At Dawson Creek the better military-built Alaska Highway begins. It is wide, two or three car width, quite level, with easy grades and gentle curves and capable of supporting steady high speed travel. Here one can "do" miles pretty fast and that is what is wanted most of the time. Thirty miles from Dawson Creek is the largest steel structure on the whole route, a cantilever bridge 1,250 feet long, spanning the mighty Peace River. Here and there the filmer will want to stop to photograph an unusual stand of majestically towering white birches through which the road passes, but there are no real mountains until a third of the route has been covered, when the highway approaches the Canadian Rockies.

A good deal of the scenery here is highly forested, much of it dark spruce, all of which makes for much shadow and darkness of subject. A general meter reading of such scenes is likely to be misleading, resulting in underexposure. There is always a great danger of underexposure in filming forested scenes. Here one should follow the rule of averaging the reading between the darkest and lightest areas of a scene.

Those not accustomed to the rugged out-of-doors may hesitate to begin this long, lonely trip over the Alaska Highway by car. It is wild country and lots of it. It holds unusual appeal for those who like to camp out, fish, and be close to primitive nature; but there are few roadhouses for overnight stopping along

• *Continued on Page 34*

SOUND And SILENT FILM LIBRARIES

WHERE TO RENT OR BUY 8mm AND 16mm FILMS

ALABAMA

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Wilfred Naylor
1907 Fifth Ave. North

CALIFORNIA

BUENA PARK
Buena Park Photo Shop
877 Grand Avenue

HOLLYWOOD
Bell & Howell Filmosound Library
716 N. La. Brea Ave.

Castle's Inc.
1529 Vine Street

LONG BEACH
Tate Camera Shop
2819 E. Anaheim St.

LOS ANGELES
Films Incorporated
1709 W. 8th Street

Hollywood Movie Supply
4279 Crenshaw (Zone 13)

I. T. & T. of the West
3123 West 8th St. (5)

OAKLAND
Walter O. Gutlohn, Inc.
Audio Films Co. Branch
4247 Piedmont Ave. (Zone 11)

I. T. & T. of the West
4247 Piedmont Ave. (11)

SAN LUIS OBISPO
Shadow Arts Studio
1036 Chorro Street

DISTRICT OF COLUMBIA

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Bell & Howell Filmosound Library
1221 G St., N. W.

I. T. & T. of Washington
915 12th St. N.W. (1)

GEORGIA

ATLANTA
I. T. & T. of the South
756 W. Peachtree St. NW

IDAHO

BOISE
Idaho Library of Visual Education
811 Rossi St.

ILLINOIS

BERWYN
Colonial Camera Shop
6906 Windsor Ave.

CHICAGO
Bell & Howell Filmosound Library
1825 Larchmont Ave.

Bolotin Camera Exchange
729 W. Roosevelt Road (7)

Films Incorporated
64 E. Lake Street

Walter O. Gutlohn, Inc.
19 S. LaSalle Street (Zone 3)

Ideal Pictures Corp.
28-34 East Eighth Street

ILLINOIS—Continued

CHICAGO—(Continued)
I. T. & T. of Illinois
100 W. Monroe St. (3)

Zenith Cinema Service
3252 Foster Avenue (25)

OAK PARK
Midland Film Exchange
P.O. Box 429

LOUISIANA

NEW ORLEANS
I. T. & T. of New Orleans
815 Poydros St.

MARYLAND

BALTIMORE
Stark Films.
537 N. Howard St. (1)

MASSACHUSETTS

BOSTON
Don Elder's Film Library
739 Boylston St., Dept. HM

Claus Gelotte, Inc. Camera Stores
284 Boylston St., Opposite Public Gardens

I. T. & T. of New England
115 Newbury St. (16)

Frank Lane & Co.
5 Little Bldg.

Wholesome Film Service, Inc.
20 Melrose Street

BROCKTON
Iris Pharmacy
238 Main St.

QUINCY
Stanley-Winthrop's "Rent-A-Reel" Service
5-7 Revere Road

MICHIGAN

DETROIT
Detroit Camera Shop
325 State Street

MINNESOTA

MINNEAPOLIS
Howard Film Distributors
86 S. 6th St. (2)

MISSOURI

ST. LOUIS
I. T. & T. of Missouri
3326 Olive St.

NEW JERSEY

ROSELLE PARK
Union County Film Service
128 Chestnut St.

NEW YORK

ALBANY
Hallenbeck & Riley
562 Broadway (7)

BROOKLYN
Reed & Reed Distributors Inc.,
7508 Third Avenue (9)

New York City—Continued

NEW YORK
Bell & Howell Filmosound Library
30 Rockefeller Plaza

Commonwealth Pictures Corp.
729 - 7th Ave.

Films Incorporated
330 W. 42nd St.

Walter O. Gutlohn, Inc.
25 W. 45th Street (Zone 19)

Haber & Fink, Inc.
12-14 Warren St.

The New York I. T. T. Co., Inc.
25 W. 45th St. (19)

King Coles Sound Service
340 3rd Ave. (Zone 10)

Medo Photo Supply
15 West 47th St.

Mogull's Films & Camera Exchange, Inc.
55 W. 48th St. (Radio City)

National Cinema Service
69 Dey Street

Nu Art Films, Inc.
145 West 45th Street

SOS Cinema Supply Corp.
449 W. 42nd St. (18)

OHIO

CLEVELAND
Cineshop Film Service
3483 Lee Road

Koller's Home Movie Exchange
10104 St. Clair Avenue

DAYTON
Dayton Film (8-16) Rental Libraries
2227 Hepburn Ave.

OREGON

PORTLAND
Films Incorporated
314 S. W. 9th Avenue

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CHATTANOOGA 2
Grady Young Co.,
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NASHVILLE
E. K. Churchwell Film Exchange
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TITLES and PLOTS

A TOY figure that may be animated is a necessary prop for this movie idea. He is the gremlin that plagues the golfer for eighteen holes, causing the ball to miss the cup, roll back into a sand trap or veer off into the rough. The golfer is down on his luck. After each stroke, the gremlin appears to get in his dirty work at point where ball lands. The gremlin is introduced each time by means of stop motion photography and animated the same way, then removed just before the golfer reaches the ball—this by double exposure and a fadeout. Later, gremlin has change of heart and decides to aid the unlucky player, pushing his ball into the cup, etc., to make him the ultimate winner in a foursome.



IN THIS story, mother comes rushing into the house from garage or barn. Excited, she faints in daughter's arms. Daughter then goes to garage, exits quickly all excited. She faints in father's arms as she enters the house. Father summons the family doctor by telephone who administers first aid to the fainted, then father and doctor go to garage to determine the trouble. Just as they are about to enter, little brother emerges with his arms full of tiny puppies. Of course this story calls for a litter of puppies, which suggests keeping this movie idea in mind for the day when your's or your neighbor's dog becomes a mother.



THE "TURNABOUT" idea is the basis for this little movie plot in which hubby trades places with his wife for a day. She leaves him at home to do the housework while she visits friends and plays bridge. At the bridge table wife brags about her husband's fine qualities as she visualizes him washing the dishes, vacuuming the rugs, doing the laundry and preparing dinner. At end of the game she leaves her friends, anticipating that dinner will be ready upon reaching home. All this is depicted in flashbacks and with titles. But upon reaching home, wifey finds the house in disorder, the dishes unwashed and dinner unprepared. Exploring further, she finds hubby fast asleep on the davenport, with several empty beer bottles scattered about on the floor.



KIDS LIKE to make pin money doing odd jobs, etc. This suggests a movie depicting the ambitions of the average youngster selling home made soft drinks at a curbside pop stand, mowing lawns, delivering newspapers—and later—shoveling snow and carrying bundles at Christmas time. Other similar tasks can be pictured in like manner. At intervals, show the child putting away the money thus earned in his bank. Later, when in need of Christmas spending money, the bank is broken and the cash extracted. Brothers and sisters can be shown planning to make a touch, with the smart child eluding them and completing his Christmas shopping.



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Alaska Highway . . .

• *Continued from Page 32*

the highway as yet. A movie record of a trip by car through these northern wilds could be one of the most interesting of treats to one's stay-at-home friends. But it should be well planned. There is not the usual run of human interest material that might be found on a trip over the Pan American Highway far to the south. One should attempt to capture on film the spirit of adventure, camping out, fishing, and wild animal life.

Camping is usually done at night on such a trip. How can one bring the cozy warmth of a night around a campfire into one's films? This can be done even in color with a few simple preparations. Carry along several low voltage but high wattage electric light bulbs which use the current from the car battery, such as are used in trouble lamps. The extension cords for these should have spring clips which permit them to be quickly attached to the storage battery terminals.

Plenty of extension cord is advisable so that one lamp can be placed behind the campfire without the electric cord being seen. The cord can be covered with leaves, sticks or grass. The lamp behind the fire should be well concealed behind sticks and partly in a depression in the ground so as not to be in direct line with the camera lens. Another lamp or two should be placed beside the camera. The headlights of the automobile can be used to augment these. Lights should be balanced so that only enough illumination comes from the front to eliminate deep shadows. The main source of light should appear to come from the campfire. Instead of using artificial light or type B Kodachrome, as might be expected, a very pleasing effect will follow if daylight Kodachrome is used, heightening the red glow effect of the camp fire.

Another exciting subject to film on an outdoors trip like this is a fishing experience. Of course, all along the Alaska Highway excellent fishing abounds in the scores of lakes and streams. There are all kinds of fresh water fish: trout of many kinds, but particularly the large lake trout which sometimes run up to twenty and more pounds, also bass, pike, and most of all, grayling. All kinds of bait are used, natural and artificial, including flies, plugs and spinners, depending upon the type of fishing. We found lake trout best caught by trolling a spinner behind a boat; grayling, on artificial flies. Boats will be found for hire at roadhouses along the shores or near the lakes.

In shooting a movie sequence of fish-

Movie of the Month

• From among the films submitted for review by readers each month, the editors select the best and award its Home Movies' certificate for the Movie of the Month. A special illustrated review of the film also appears in the magazine. All films submitted to the editors for review and criticism between January 1st and September 30th, are automatically entered in the annual contest, subject to a second review prior to final judging.

Films receiving Movie of the Month certificates during the past twelve months are:

FEBRUARY '45: No award.

MARCH '45: "A Major Invest.-ment," produced by Ralph E. Richards, San Jose, Calif. An 8mm. Kodachrome picture 80 feet in length.

APRIL '45: "Day Dreaming," produced by Mrs. Edith Kerwin, Jamesburg, New Jersey. A 16mm. black and white picture, 175 feet in length.

MAY '45: No award.

JUNE '45: "Worth Scouting For," produced by Al Morton, Salt Lake City, Utah. An 8mm. Kodachrome picture, 400 feet in length.

JULY '45: "Old France in Modern Quebec," produced by Elmer Albinson, Minneapolis, Minn. A 16mm. Kodachrome picture, 1100 feet in length.

AUGUST '45: "Fellow on a Furlough," produced by George Burnwood, Philadelphia, Penna. A 16mm. color picture 350 feet in length.

SEPTEMBER '45: "Ski Time in the Rockies," produced by Norman Shultz, Salt Lake City, Utah. A 16-mm. Kodachrome picture 400 feet in length.

OCTOBER '45: No award.

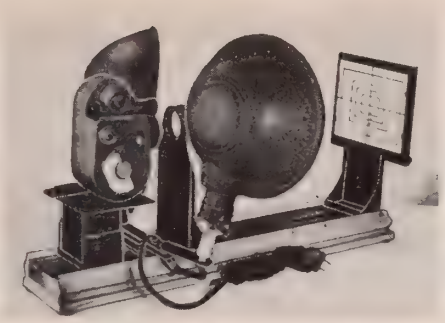
NOVEMBER '45: No award.

DECEMBER '45: No award.

JANUARY '45: No award.

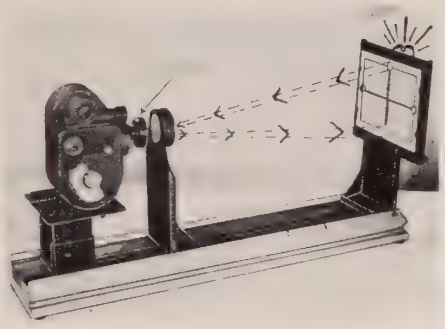
ing one should not wait until it is all over and then photograph the fisherman with their catch of dormant fish. Again it should all be planned beforehand: open with several shots of preparations, closeups of the tackle and fixing the tackle, etc., but above all be ready with the movie camera when action really takes place. Get a shot of someone actually catching a fish, closeups of facial expressions, closeups of landing the fish. Do this several times and when the film is edited, do not be afraid to cut the best closeup of a struggling fish into the best shot of someone playing the fish. It does not have to be the same fish. In attempting to supply entertainment with an interesting film, the chances of filming one whole fish-catching sequence perfectly from beginning to end are rather slim. So shoot a number of scenes of such action and edit the best of each together into one sequence. Finish off an exciting fishing sequence like this logically with scenes of cooking and eating the catch by the campfire.

There is wild animal life to be seen on a trip over the Alaska Highway. Bears are frequently encountered. We saw moose, caribou, a timber wolf and, once, two herds of Rocky Mountain sheep crossed the highway right ahead



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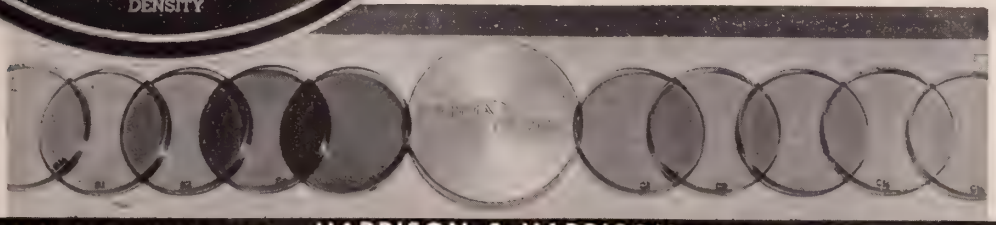
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of our jeep, affording fine opportunty to film them. But such opportunities are unfortunately rare. Here the wild animals do not make willing and cooperative models. To get good wild animal shots generally takes a higher degree of skill and patience and a greater expenditure of time than the average amateur is willing to put into it.

We secured some extraordinary wild animal footage in our films but it was made off the highway, for the most part, and often shots of just one animal alone have cost more than a week's toil. Needless to say, good wild ainmal shots are always secured at considerable distance with aid of a telephoto lens. The amateur should continually have his camera ready and accessible for any opportunity that might occur to photograph wildlife. Generally there is no time to measure light and set the lens-stop and focus. It is a good habit, when passing through likely country, to always have the camera in readiness. Observe the light constantly and change the lens opening for any light change and have it set for universal focus.

On a detour up into the gold country of the Klondike, we got on to a movie trick which might be worth while passing along. We were visiting on a gold dredge and filming a sequence of its operations. One shot we wished a great deal was to be taken from the top of the dredge looking out over the arms in front and between which, at the bottom, an endless chain of steel buckets brought up the gravel dredgings from the creek bottom. It was very dark looking down there at those buckets, emerging dripping from the water and it was, of course, very light looking over the top of the boom arms to the horizon and showing the nature of the country and stream we were dredging. The problem was how to get a continuous shot of the country and stream bed and then swing down into the darkness of those buckets emerging from the stream. So we hit upon changing the lens opening as we swung the camera down from light to dark. My partner, standing beside me, grasped the lens barrel as I started the shot and then as I steadily depressed the camera to film the darker area below, he opened the lens in a steady movement. Of course, we practiced it several times before actually beginning the shot, after having determined exactly how much twist had to be given the lens until we ended up with the darker shot. The experiment worked successfully and is responsible for one of the most interesting shots in my lecture film. Sometime I want to experiment with changing the focus of the lens in the same manner on an approaching subect.

There are also many opportunities for human interest shots to be had in one's journey north over the Alaska Highway. In and about the occasional trading post, trapper's home or Indian village, there are trappers and Indians only too happy to cooperate with the photographer. A visit from a stranger in these remote parts is always welcome. The Indians are a little shy, especially the womenfolk. Gifts of cigarettes and candy help a lot. The Indians have a number of crafts and activities that make interesting filming: curing skins, making mocassins and curing the winter's supply of fish.

At Whitehorse a trip down the Lewes River to Lake LeBerge and on down to Dawson in the Klondike offers the unusual experience of traveling through the north country by waterway, with the continually unfolding of new and colorful scenery. A very good vantage point for filming is the deck of a slow and steadily moving stern wheeler. The perspectives of foreground and background chasing around each other that results from filming from a moving position always adds to a production; but, like panoramas, this should not be over-done.

There is no perceptible change in scenery as one crosses the line from the Yukon Territory into Alaska, so by this time one is likely to be hurrying along to see the places to go in Alaska.

Fairbanks, Alaska, is the northern terminus of the new Alaska Highway, but not the farthest distance north one can drive. The so-called Elliott Highway leads still farther north to Circle, Alaska, on the Yukon River, 162 miles north of Fairbanks and the farthest point north one can drive by car, in this hemisphere. It is called Circle because it lays within a short distance of the Arctic Circle. A lateral road leads off the highway near here to Circle Hot Springs, an Alaskan pleasure resort noted, as is suggested by its name, for the hot springs found here.

And here, right in the vicinity of the Arctic Circle, one can see and photograph vegetables that grow to gargantuan size. With little darkness this far north in the summer time, the resulting long hours of sunlight together with the fertile warm soil cause cabbages to grow to thirty pounds, stalks of celery to giant size, potatoes twice the size as we ordinarily know them and lettuce heads that are larger than ordinary cabbage heads.

But the really photogenic part of the country is to the south. A drive over Alaska's Richardson Highway to the coast takes one into vicinity of the largest group of snowcapped peaks and living glaciers found anywhere in the world. Here, too, is the famous Matanuska Valley, a Shangri La in the north country where in 1935, two-hundred families migrated from marginal lands in our west and, like our Pilgrim

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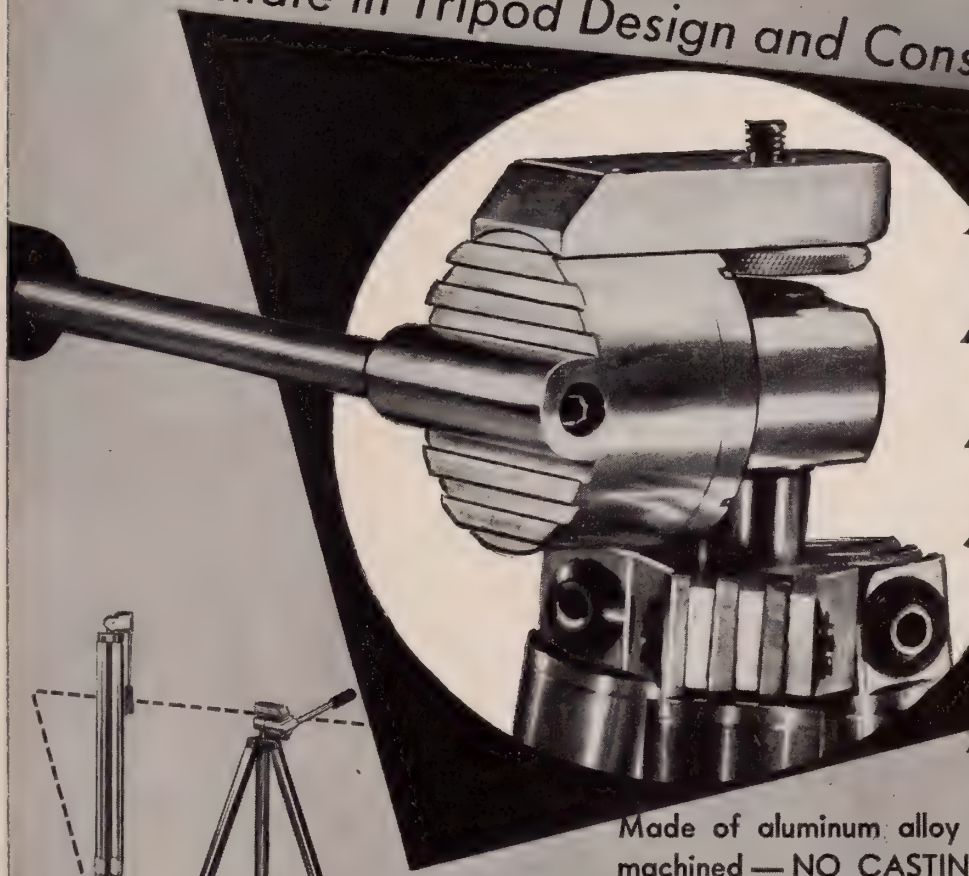
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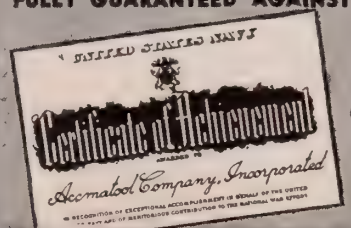
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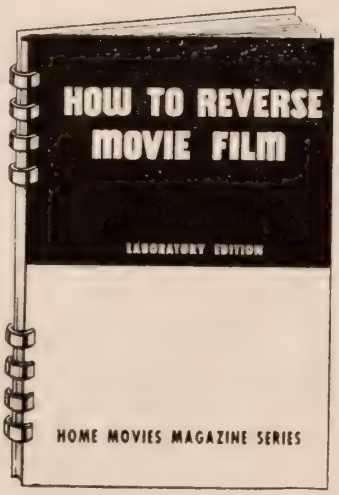
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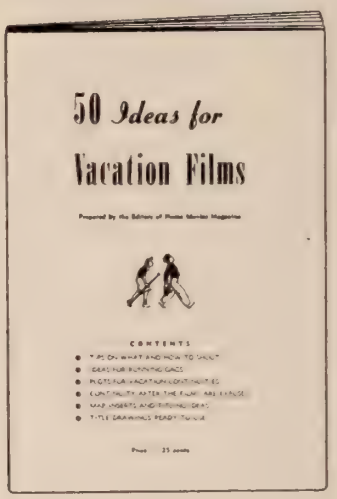
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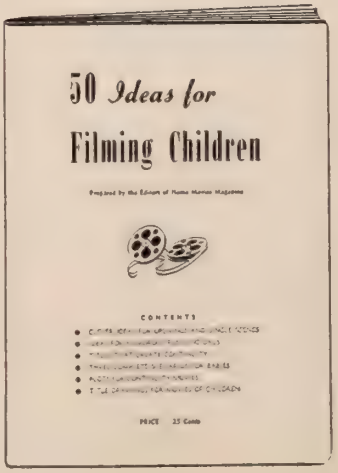


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fathers, built themselves homes in the wilderness.

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Films Cortez Trail . . .

• *Continued from Page 31*

Drews followed with his camera.

Drews and Childs covered a total of 7000 miles, much of it by air. Busses and taxis were their chief mode of land transportation. They set up base of operations in Mexico City, each day working out from the city according to plans drawn up the previous evening.

One thing brought vividly to Drews' attention while inspecting processed movie films for Eastman Kodak, was the great number of Kodachrome films marked by deep shadows in faces of people, induced by slight under-exposure and lack of compensation for deep shadows. Remembering the dark features of the Mexican natives he was to film, Drews was determined to avoid deep shadows in his closeups, especially in view of fact his films ultimately would be duplicated. Drews rigged up a novel and compact little light reflector in the form of a small window shade with one surface painted silver. This was unrolled and held close to a subject by his assistant, Childs, whenever Drews shot a closeup, reflecting light toward shaded side of subject's face.

Drews' Kodachrome footage is to be edited by Planet Pictures, making two single 800-foot subjects in color and sound. The first, "The Cortez Trail," is scheduled for release about January 1st, with the second, "The Two Mexico's" following ten days later.



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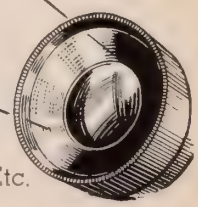


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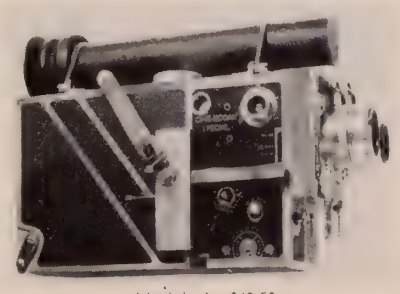
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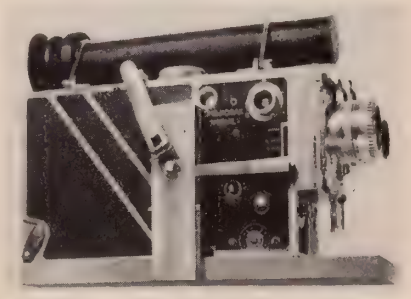
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Lip-synchronized Sound . . .

• *Continued from Page 23*

following method is suggested:

Let N equal the number of frames exposed by camera at one turn of the hand crank.

Let n equal the number of frames projected by one turn of the projector threading knob.

Then N/n = number of black segments in disc.

If, as in the case described:

N = 8 frames
n = 1 frame

N/n = 8/1 = 8 black segments.

Now suppose we were to use the single frame shaft:

N = 1 frame
n = 1 frame

N/n = 1/1 = 1 black segment; i.e., the disc would be half black and half clear.

Some early cameras exposed seven frames per revolution of the main sprocket or hand crank shaft; also, with some projectors, the threading knob is on the secondary cam shaft which makes *Two* revolutions for each frame of film that passes the gate. To apply the formula to this situation—

N = 7 frames
n = ½ frame

N/n = 14 black segments for the strobo disc.

The extension handle for the camera speed control knob is a ring just large enough to fit over the knob, with a four-inch handle of small copper tubing attached. Such an extension on the camera speed-adjusting knob is necessary because the speed adjustments which must be made are very minute.

The contactor for the projector-recorder was made by substituting a radio knob with bakelite hub for the projector threading knob. A spring brass strip mounted on a suitable insulating support (we used a fiber terminal strip) makes momentary contact with the set-screw of the knob at each revolution, as shown in Fig. 3. The circuit thus completed through the projector frame includes a battery of six volts and a switch and terminates in another jack like the one on the stroboscope unit.

The comparatively high battery voltage is necessary if the two-volt lamp is to flash brightly enough. Since the contact remains only a brief interval, the "average" voltage thus applied to the lamp is very much less than the actual battery voltage. In use, the contactor and stroboscope units are connected by using the speaker cord supplied with the projector, which allows the camera and recorder to be operated as much as fifty feet apart. A diagram of the connections is shown in Fig. 3.

To record a scene requiring lip synchronization the recorder is set up in an adjoining room which must be darkened and made light-tight because of the raw film used in the projector for recording the sound. The microphone may be suspended from overhead, just out of camera range, or it may be placed within the scene on a desk stand in front of the speaker. A telephoto lens will make it possible to operate the camera far enough away from the microphone to eliminate its noise from the sound track. With a telephoto lens, even close-ups can be made without the use of a camera blimp, especially if the camera is in another room and the pictures are taken through an open door.

In any event the camera must be supported on a rigid tripod since the cameraman will be fully occupied in watching the stroboscope and maintaining synchronization. The dialog should be carefully rehearsed to make sure it is complete in about five seconds less than the time the spring will drive the camera, and the action checked to insure that it will remain within camera range.

When all is in readiness, the recorder is started and the switch in the synchronizer circuit closed. The steady flashing of the stroboscope lamp is signal for the cameraman to start the camera, which has been previously set to as nearly the correct speed as possible. Quickly adjusting the camera speed to "freeze" the pattern on the rotating stroboscope disc the cameraman calls "Action!" One of the actors facing the camera claps his hands smartly together before his face to provide recording of a combination visual and sound synchronizing signal, and as soon as his hands return to their normal position the rehearsed action and dialog begins.

During the take, if the camera gains speed, the pattern on the stroboscope disc will apparently revolve slowly in a clockwise direction. It should not be allowed to drift more than the distance between successive spokes and must be made to drift back to its original position, or not more than one spoke in the opposite direction. The important thing is that these one-spoke drifts must not be allowed to accumulate in the same direction. If the variation is held between these limits of plus or minus one frame, the results are indistinguishable from perfect synchronism.

While it is of course simpler to use synchronous motors to drive both camera and recording unit, it is believed that the method described here gives the average movie amateur a chance to experiment with synchronized recording

of sound on film at a minimum of expense.

To those who have attempted or who contemplate attempting sound on film recording with a projector, we would like to give a word of caution and suggest some means of improving quality and simplifying some steps in the procedure.

It should be emphasized that the argon recording lamp, shown in Fig. 1, must be operated in a circuit with sufficient D. C. voltage to keep the lamp lighted at all times. This was referred to as "polarizing voltage" in the previous article, and is most easily obtained by connecting the lamp directly into the plate circuit of the output tube of the projector amplifier. The need for this polarizing voltage will be clear when it is remembered that a gas glow lamp, unlike an incandescent, has a definite extinction potential below which it passes no current and gives out no light.

If the voltage applied to the lamp falls below this critical value, the intensity of the light, instead of being nearly proportional to the instantaneous voltage supplied by the microphone, drops abruptly to zero. This results in extreme distortion. If the lamp were connected to an output transformer with no polarizing voltage, even though the A. C. voltage supplied were sufficient to light the lamp, it would be completely extinguished each half cycle. Similar distortion would thus be present and no satisfactory reproduction could be obtained. Whatever arrangement is used, it can always be checked by allowing the light from the argon lamp to fall directly upon the photocell of the projector sound system. If good quality sound is not heard in the speaker, as a result, good sound on film recordings cannot be made.

Instead of wrapping the argon lamp in black tape to exclude extraneous light from reaching the raw film, it may be dipped in Probus photographic enamel. This provides an extra dividend of convenience, for although the enamel is black in any ordinary thickness, the thin layer obtained by dipping transmits considerable deep red light. Thus one can check the operation of the glow lamp continuously. If the lamp flickers, overmodulation is indicated and best results will be had by adjusting the volume just below the point where flickering begins. If only a small slit-window is scratched in the coating, and the underside of the slit assembly is painted a dead black, no additional precaution against stray light is needed.

In the case of the projector used in these experiments, a worth-while improvement in quality was obtained by removing the intermittent shuttle entirely so that there were no oscillating parts; only smoothly rotating shafts and

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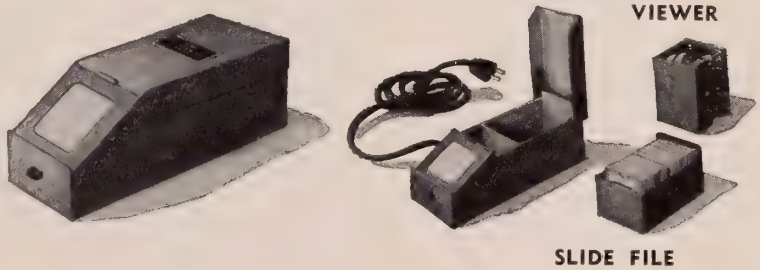
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gears. Although this can be done in about five minutes with a screwdriver and small wrench, it is not advised for the uninitiated unless one has some experience working with finely fitted machinery. Undue force applied to the shuttle in removing or replacing it can result in noisy operation or jumpy pictures. The improvement that this adjustment brings is due to the removal of one more cause of film flutter, which is never entirely removed even by a rotary stabilizer.

If, in projecting the finished picture, one elects to use the very ingenious and practical dual film system described by Carleton in the June, 1945, Home Movies, the sound track negative can be used for reproduction. This represents just about the ultimate in economy.

If it is desired to make a combined print it should be remembered that since the picture negative runs through the camera emulsion side forward, a contact print will run through the projector emulsion side to the rear. When using the Ampro projector for recording, the sound negative must be run through with the emulsion side to the rear. This would make it impossible to make a contact print on another film to be run also emulsion side to the rear. This difficulty can be overcome by running the sound recording film upward through the mechanism while recording. Since the upper sprocket then becomes the one pulling the film past the recording beam, there must be no slack between the sound drum and the upper sprocket. By leaving the projection lens in the forward position, the film can be threaded snugly enough that the pressure pad is pushed part way in and its spring holds the necessary tension in the film. Film so recorded will play correctly when run through the machine in the normal direction with the emulsion side to the front and consequently will print correctly.

In recent work, regular positive film has been used without hypersensitization, developing it in D-11 developer with improved results. It should develop four or five minutes to produce the proper contrast, and if the film darkens too much in that time, it is suggested that the recording light slit be made narrower. This will improve the high frequency response which, for practical purposes, is limited by the slit-width necessary to produce correct exposure.

Backyard Game Hunter . . .

• *Continued from Page 19*

The area taken in with this lens setup is about the size of a pea. Deusing has used this combination to photograph the delicate sections of a butterfly's wings.

To aid in his outdoor shooting of wildlife, especially of birds in flight, Deusing has built a gunstock mount for his camera so that he can hold and aim the camera the same as a rifle. The gunstock was made of heavy birch. It is about 2 inches wide, heavy enough to balance his Cine Special. The camera release is operated in the usual way, since one hand must be held near the front end of the camera to steady it.

Deusing has used this gunstock mostly for obtaining slow motion telephoto shots of birds in flight because, when walking along in the field or woods, he must aim and start shooting immediately if he is to catch the swift flight of the birds.

Whenever Deusing goes on a trip alone or with his family, he constantly takes shots of everything interesting encountered. The scenes are saved and later edited in with his yearly movie.

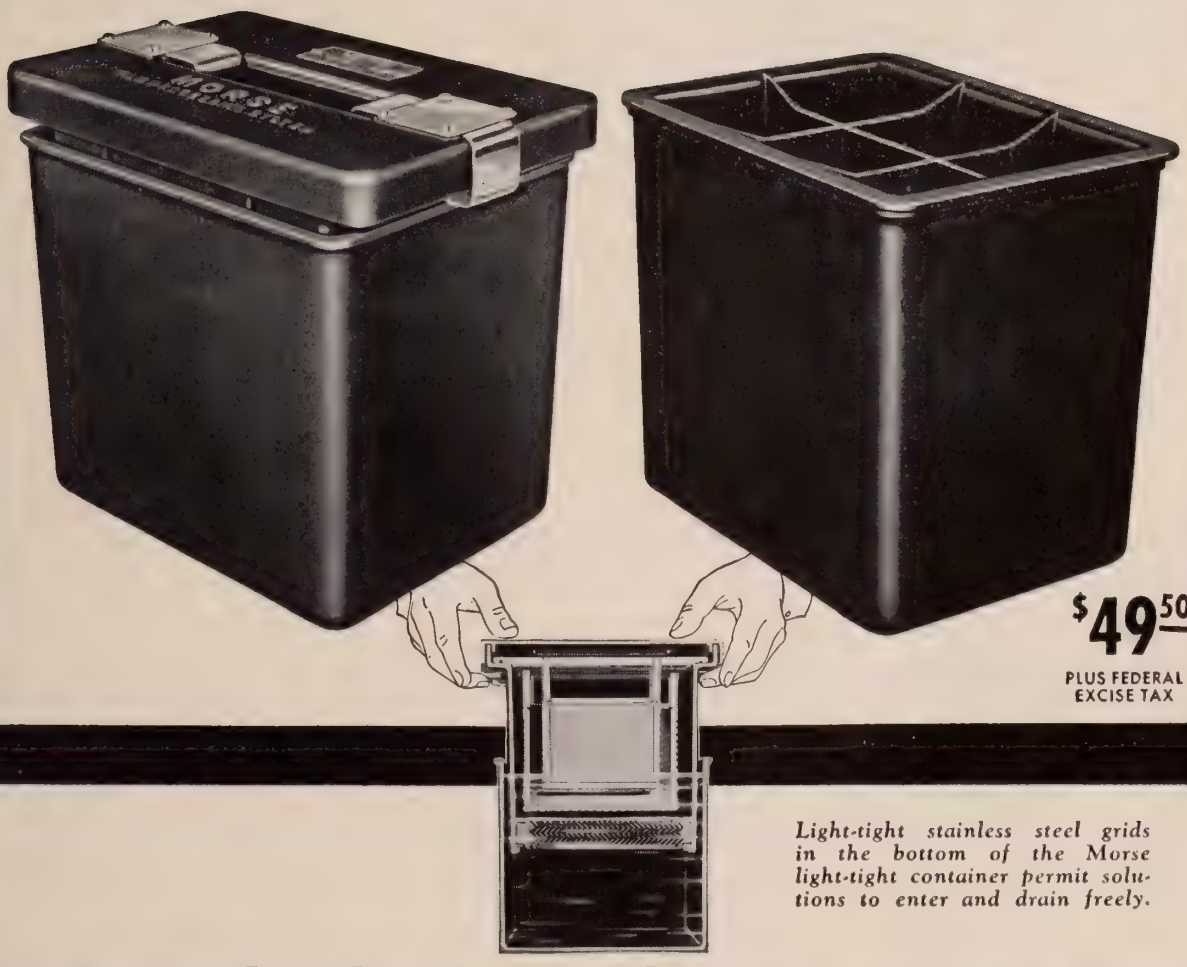
Deusing's first wildlife movie, which took about three years to make, was completed around 1936. It was called "Field with Birds" and was a story about the Herring Gull which took him up up into Green Bay, Wisconsin, and to Hat Island. One year he and his wife were planning to spend several days on the island to photograph the gulls. They hired a guide to take them over and gave him instructions to return and pick them up in two days. After the boat left, Deusing broke his leg while carrying a case of canned goods. So for two days Deusing and his wife just sat and watched the waves until the guide returned and picked them up again. That ended filming for the year.

His next film was "Wild Wings," in which the family helped by locating birds and nests in a tamarack swamp. The next film, "Bright Feathers," featured the Deusing children in beautiful wooded Door County in upper Wisconsin in search for birds of unusually brilliant hue.

Later, Deusing made "Northwoods Adventure" which showed the constructive forestry work done by the Civilian Conservation Corps. A highlight is a sequence of scenes of CCC boys fighting an actual forest fire. The Forest Service gave Deusing unlimited use of all facilities of the CCC camp for two weeks in order that he might get the needed material for his film.

During the war his well-known film "Backyard Safari" was made which again features the Deusing children, this time starting out from home in quest of more adventures with nature. In this story the children find a wasp building

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a mud nest on a barn rafter. To film this, Deusing had to pile boxes and place a stepladder beneath the rafters so that he could get his camera close enough to picture the wasps setting the mud in place to form the nest. For lighting, Deusing employed a mirror to reflect sunlight on the nest. The children aided further by scouring the neighborhood and locating the spot near a stream where the wasps were getting the soft mud for the nest. After the wasp lays its eggs, it gathers one insect after another and pushes it into the nest. After the nest is sealed and the eggs hatch, the grubs thus have something to live on, an interesting fact brought out in Deusing's film.

One sequence in "Backyard Safari" called for a lot of patience. Deusing had found a snake that was momentarily due to give birth to young. Not long after, dozens of tiny snakes were born. Emerging in transparent sacs or bubbles, they wiggle vigorously until they burst the bubble-like sac. On the screen, one can observe each tiny snake opening its mouth for its first breath of air after breaking out of its egg sac— a remarkable piece of closeup photography.

The pictures made by Deusing are museum property. They are shown in conjunction with lectures to groups visiting the museum—grade school children during the days, and adult groups during the evening. The films are also shown upon request to other organized groups outside of the museum such as noon luncheon gatherings and social organizations.

Asked what his movie making plans would be next summer, should tires for his automobile continue hard to get, Deusing replied: "That is no longer a worry. I discovered last summer that I have only just begun to scratch the surface of possibilities for filming nature and wildlife here close to home."

Odd Shot Continuity . . .

• *Continued from Page 13*

pecially of his young son, Bill. Bill has grown to the age where he likes to go fishing, attend carnivals, the circus and automobile races, and invariably his pal, Jim, accompanies him.

Such boyish interests have been followed by John Kibar and his camera—not their whole activity, of course, but perhaps three of four shots of the boys fishing; shots of them watching a thrill carnival, plus other shots of carnival events, etc. Like other cinefans, Kibar soon found he had several sequences of shots like these, too brief to form a complete reel on a given subject, yet far too valuable as a family record to be ignored when screening the family's home movies.

Kibar makes no pretense that the letter writing premise of "Dear Jim" was original with him, but he saw in the idea just the very continuity thread he needed on which to string the various unrelated shots he had made of Bill and Jim. Having decided upon this means of breathing new interest into his old footage, all that was necessary was to get into action with the camera again and film a few tie-in-shots—shots of Bill ostensibly months later writing a letter to Jim, and one or two scenes to tie up the fishing sequence into a thorough-going continuity. This, plus some skillful editing.

"Dear Jim" begins with a closeup of Bill seated before the family writing desk, getting out paper and pen and starting to write. As he begins the first sentence the camera moves in for a closeup of the letter:

"Dear Jim:

Remember last summer?"

Following insert of the letter the sequence of scenes of the boys fishing was cut in. We see the boys, followed by their dog and with fishing poles flung over their shoulders, walking through a green meadow on the way to the old fishing hole. These scenes are not the conventional pot shots of the snapshooter, but carefully composed from various camera angles. The camera was set low for two of the shots, then the boys were photographed walking away from the camera instead of coming toward it—an obvious maneuver to avoid monotony.

At the fishing pond where the boys have come to fish, we see them bait their lines, then toss them into the water expectantly. Several shots are nostalgic studies of small lads at leisure, and although we are not shown the results of their fishing, there is little doubt that they have enjoyed themselves.

There is a flashback at this point to Bill as he continues writing, then an insert of the letter showing Bill's hand completing the word—

"And - - "

This is followed by another interesting sequence of Bill's and Jim's earlier activities. Introducing this sequence is a closeup of a sign announcing: "Bob King's Devil Riders." These are a troupe of uniformed and pad-protected auto and motorcycle drivers who perform a series of daredevil stunts including driving motorcycles and automobiles through a flaming board fence, hurdling with automobiles and staging collisions between old automobiles in the infield arena of a fairgrounds.

At the end of this sequence, another insert of Bill's letter introduces the next sequence, thus:

"And the motorcycle races?"

Then follows an exciting sequence of shots showing motorcycle riders competing in the hill climb. Kibar has covered the event well from all angles and has some breath-taking shots despite the fact he had but one lens to use, the Keystone's regular half-inch f/2.7. The sequence is skillfully edited with occasional flashbacks to the boys watching the event as well as of the



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is at the same optical distance from the photographic lens as is the film. Thus both the field and focus are shown. Instead of viewing the ground glass directly, as with the regular Cine Speial, the right angle prism, P, reflects the image along the horizontal telescope tube. The image on the ground glass is relayed by the erecting lenses, R, to the focus of the eyepiece lenses, S. Here may be seen a properly oriented and highly magnified view of the field and focus of the photographic lens. The erector and eyepiece lenses are the same as used in the finder. The prism is a ½ inch x ½ inch right angle type. The lenses are retained in the tube in the same manner as in the finder.

While all the components of these modifications were very accurately

machined and assembled, careful photographic tests were made to check the focal calibration of the photographic lenses. Indoor tests consisted of photographing printed letters at a measured distance of 10 feet. The letters were lighted so as to require a lens setting of f/4 (to reduce the depth of field and thus make the focusing test more critical). Fine grain black and white film was used. With the camera running, each lens was tested by slowly rotating the focusing ring from point of infinity to 5 feet or less. Thus the exposed film contained a few frames where the definition was the best obtainable with the lens. Shots were then taken with the lenses at exactly 10 feet, 9 feet, and 11 feet. Using the best definition as a guide, if the 10 foot setting produced equal results and superior to either the 9 foot or the 11 foot settings, it was assumed that the lens was mounted at the proper focal distance from the film. Outdoor tests consisted of shooting sign boards and examining the results for definition.

The modifications which have been described can be sincerely proposed to any Cine Kodak Special owner equipped with a home workshop, metal working tools and some patience. The improved camera presents a cleancut, workmanlike appearance and the modifications easily justify the time and expense involved in their making in the increased latitude of the camera and the better photographic results that have followed from their use.

Longer Life for Films . . .

• *Continued from Page 16*

splices, torn sprocket holes, etc. You may then realize that "there, but for the luck of forethought and care, is my film." Perhaps I have painted too black a picture, yet it is better to realize the dire possibilities now rather than when it is too late.

To prevent my present and future films from getting into such condition I made a gadget which is very simply constructed and yet serves it's purpose admirably. It is primarily a film cleaning device which fits the editing board described in the December issue of HOME MOVIES. With this device it becomes a simple matter to clean my films each time they are rewound. In fact, I almost never rewind on the projector but wait to do so on the editing board. This is good practice since one can examine each film for possible damage. Also, rewinding is done more leisurely and carefully this way than would be done on the projector.

The photo of this cleaning gadget shows method of use. The film is threaded under and over the spools which have been covered with a soft

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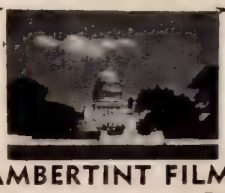
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lintless cloth. Two spools are kept dry and two are moistened occasionally with a drop or two of carbon-tetrachloride on the cloth—this for black and white films only. Both surfaces of the film are cleaned by this method. The fabric spool coverings are changed frequently so that the dirt removed from films will not accumulate to scratch others.

Construction of this cleaning device was relatively simple. From a piece of hard tempered presdwood I cut a base 4 3/8"x4 1/2"; a front panel 4 3/8"x4 7/8" and a rear panel the same size as the front. Four strips of wood—two 4 3/8"x 3/4"x 3/8" and two for the sides 4 3/16"x 3/4"x 3/8"—provide the stock to form the case. A short length of 1/4" wood dowel is cut into four 1" long pieces. These are press-fitted in four 1/4" holes in the base at the back of the device, (not shown in photo) and provide storage for four spare spools covered with clean cloth ready for use. The spools used were salvaged from my wife's sewing machine and are 1 1/4"x1" dia. The strips of cloth are held in place on each spool by two rubber bands.

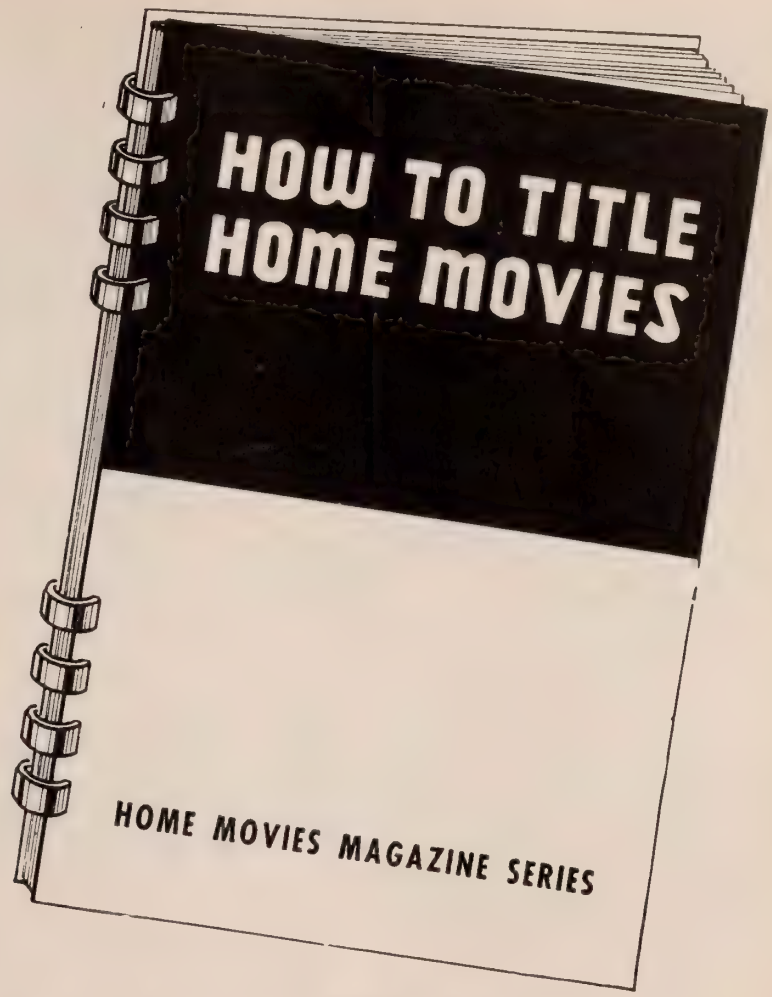
Stove bolts 1 1/2" x 1/4" (#20 thread) hold the spools in place. The front piece of presdwood was drilled and tapped to receive these bolts in a line 3/4" from top at 1 1/8" intervals. Ends of the bolts were drilled and tapped to receive 6/32 machine screws which, with a washer, keeps the spools from slipping off. This is not entirely necessary since the regular 1/4" nut with a washer will also serve.

The lower part of the device is a footage counter used to measure film.

Since I do my own processing, I buy bulk film in 400 ft. rolls and use this counter to measure off 50 or 100 foot lengths as desired. The film goes around a sprocket which rotates a small gear. This in turn revolves a large gear attached to shaft of a Veeder counter that indicates the number of feet passing through. Also within the case is a clapper which makes an audible click every time a foot of film has passed through the sprocket. This is a boon when measuring pan film which must be wound in total darkness.

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REVIEWS... of Amateur films

By J. H. SCHOEN

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COME AUTUMN is another interesting picture from that beehive center of movie amateurs, Salt Lake City, this time from the camera of Al Londema. Running 90 feet in 8mm. Kodachrome, here is an autumnal picture that well may have been inspired by the immortal lines of George Cooper:

"Come little leaves," said the wind one day,
"Come over the meadow with me and play."

This is another scenic film of the beautiful coloring of autumn foliage for which the mountain trails of the Wasatch mountains, back of Salt Lake City, are world famous.

Mr. Londema has done a swell job photographically. His compositions are obviously the result of painstaking and of patiently waiting for the sun to be "just right." Normally a subject devoid of action, Londema's "Come Autumn" has the wind rustling the leaves, frequently a woman wandering through the woods, and occasionally an automobile passing on the highway to lend action to otherwise static scenes. But even the gorgeous coloring seems to lend action, too.

It is Londema's titling, perhaps, that makes this picture stand out from others of its kind. The text is thoughtful, inspiring and carefully photographed—superimposed over live action scenes relating to subject of the picture. Here, indeed, is an outstanding example of how to put a static subject entertainingly on motion picture film.

Londema says the picture was filmed during the latter part of September and early October, 1945, requiring three Sundays to shoot. Camera used was a Bell & Howell "Companion" equipped with an f/2.5 lens, backwind, and a wide-angle lens attachment. A tripod was used on all shots and exposures were guaged with a DeJur light meter.

Home Movies has awarded this film a 3-Star merit leader.

NIGHT BEFORE CHRISTMAS, 100 feet 8mm. Kodachrome, is the culmination of more than eighteen month's patient filming by Charles Clary and Dick Hemmingway of Glendale, California. Tedious animation of figures which entailed repeated tests, changes of lighting, etc., involved numerous delays and retakes, but the result is worth the trouble.

The picture opens on the interior of Santa Claus' workshop. Santa is busy filling his bag with toys, which he carefully selects from the array of dolls, toys, etc., arranged on shelves about the room. Santa then departs to distribute his gifts. Arriving at one home, he brushes the frost from a window pane, revealing a mother with babe in arms, reading a Christmas story.

The camera dollys in to a closeup of the story book, centering eventually on a picture of a fireplace. There is a dissolve here to shot of a real fireplace, although a tiny one, built in miniature. The camera pulls back to show the rest of the miniature set, a living room complete in every detail with handmade living room furniture, a Christmas tree in the corner, and stockings hung over the fireplace.

Santa—now a tiny figurine—enters the room with his bag of toys. All action now is by animation. Santa places gifts around the tree, then goes over to fireplace and fills the stockings hanging there. After he exits, four tiny dolls enter the room, spy the array of gifts, and dance in a circle in the middle of the room. Finally they all sit down and open their gifts, the camera fading out on the scene at this point and fading in again on the scene of the mother and child, the latter now fast asleep in its mother's arms.

Mother closes her story book as Santa, now watching from the window, smiles and nods "good night" then turns and walks away—the scene dissolving to the end title at this point.

The animation sequences are exceptionally well done. The lighting is adequate and exposure is uniform throughout. Clary and Hemingway used a Bo-

lex H-8 camera on tripod. The miniature sets were dressed by Mrs. Clary with furniture which she designed and upholstered herself.

Excellent continuity and titling plus fine photography earned for this picture a 3-Star merit leader award by HOME MOVIES editors.

A DAY TO REMEMBER, 300 feet 16-mm. Ansco Color, was filmed by Joseph Wallikas, Binghamton, New York. Receiving honorable mention in Home Movies' 1945 annual contest, the film was improved by re-editing by Wallikas and again submitted to HOME MOVIES' editors for review.

This scenario picture begins with a little girl, about 12, writing a lengthy note. A closeup of it shows it to be addressed to her mother, stating that she is running away from home. As the child re-reads the note, the scene dissolves into action showing the reason for her decision.

Tht mother is a war worker who leaves home early each day, thus obliging her daughter to remain home and do the house work. After mother leaves, girl get out her schedule of daily chores and reluctantly begins her tasks. Her first duty is to wash the dishes. In reaching for soap powder on shelf above sink, she drops the box, spills powder on kitchen floor. And as she attempts to lift teakettle from stove, the dishtowel used to protect her hands catches fire from the hot stove. After drying a stack of dishes, they slip from her grasp and crash to the floor. She leaves the mess and goes into the bedroom to make up the beds.

Here she tears a sheet caught on a bedpost and when she attempts to shake out the pillows, the ticking of one bursts, spreading feathers all over the room. With this, the little girl bursts into tears and flings herself on the bed for a big cry.

There's a flashback to the note here and then back to the girl. It is at this point that she decides to run away from home. Taking a large kerchief, she bundles up some of her clothing and starts to leave, but emotion gets the better of her and she sits down on a chair crying, finally falling asleep.

Her mother returns from work, finds the note, observes the untidy condition of the house, then the sleeping girl, and her expression shows that she understands. Quietly the mother cleans up the spilled soap powder, the broken dishes, the scattered feathers and makes the bed. When her daughter awakens, mother consoles the girl by telling her the war is ended and that her daddy soon will be home. The two embrace and the picture ends.

The photography is very well done with good lighting of interiors a noteworthy feature. Good editing and

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titling support the interesting continuity that would have been more appealing with less restrained effort on part of players. The film as a whole, however, easily deserves the 3-Star merit leader awarded it by HOME MOVIES.

Equipment used was a model B Cine-Ansco camera with a Wollensak f/1.5 lens in focusing mount; four No. 2 photofloods in metal reflectors and a tripod. No exposure meter was used, exposures being previously determined by shooting a test roll of film.

Checking Toothaches With Films . . .

• *Continued from Page 22*

made and inserted as the final step in completing the films.

The movies are 16mm. silent films in Kodachrome. Their popularity has steadily increased. The principals, supervisory staff members and the teachers are all very enthusiastic about the value of their use in teaching dental health in the classroom.

After each film was completed, a premiere showing was held in the school in which it was made. Invitations were extended to the parents of the children who participated, to the teachers, school advisory and supervisory staff and other school principals. Requests of other principals and teachers in the city to make movies of this kind in their schools are always received after the initial showing of a completed film. Following these premieres, each film becomes a part of the regular movie program with showings in each school of the city.

It is surprising to note the sharp improvement in the condition of the teeth of the children in a school following the completion of a movie. Actual participation on the part of the children and local interest in these particular schools have been added stimuli in the dental health movement in the city of Milwaukee.

The shortage of film during the war has temporarily handicapped this undertaking, but the dental staff is again venturing forth in the field of movie-making. Our next project is classroom planning and making of puppet shows about dental health for movie-taking. Talkie movies are not essential in this work because a suitable lecture accompanies each movie shown by the staff members.

EDITOR'S NOTE—Dr. Gerlach, we believe, has been altogether too modest in describing the fine work done by his staff among students of Milwaukee's public schools. Milwaukee's citizen's however, are keenly aware of it. The Milwaukee Journal, in a recent issue, had this to say: "The collective toothache 'ouch' from Milwaukee's school children is neither as loud nor as long as it used to be . . . Eager to tell the story of the value of proper teeth care, Dr. Gerlach collaborated with teachers in writing scenarios for five movie films, all of which were produced with school children in the chief roles acting before a camera operated by Franklin N. Meyers of the health department staff . . . The five films each telling a story that children can understand, are 'Polly's Tooth Troubles,' 'Little Danny's Surprise,' 'Teeth Have A Convention,' 'Poor Mother In A Shoe,' and 'The Dream That Made Bobby Smile.' All of the films have made the rounds of the schools.

"Dr. Gerlach is making his own postwar plans for the schools. He expects to ask for more help to expand his high school program so that every boy and girl who graduates will have sound teeth to help them bite their niche in the world."

McCoskey Joins Colonial Productions . . .

• *Continued from Page 30*

the doings in Hollywood in the radio and motion picture studios.

McCoskey's pet project, though, is a special periodical newsreel release which will enlist the assistance of semi-professional and professional 16mm. cinematographers from coast to coast. Capable cameramen are being invited to submit qualifications in order to obtain remunerative assignments that will link them with Colonial's proposed staff of contributor cameramen. Wanted are free-lance 16mm. cinematographers capable of supplying well-photographed and properly handled news events. Plans of Colonial also call for using such cameramen for other than newsreel coverage, too, details of which will be given those who apply.

McCoskey, who is vice president of Society of Sixteen Cinematographers, the "ASC" of the 16mm. motion picture field, recently supervised photography on several productions for Planet Pictures. Previously, he was with Twenty-Century Fox studios. His cinematographic experience embraces all phases of professional camera work, including animation, special effects and trick photography.

Deserting the big 35mm. cameras long ago, McCoskey is rated one of the top 16mm. cinematographers in the field today. Having helped many 16mm. cameramen break into the professional field, his project for contributing newsreel cameramen is considered an unusual opportunity for ambitious 16mm. filmers.



New Films . . .

• *Continued from Page 28*



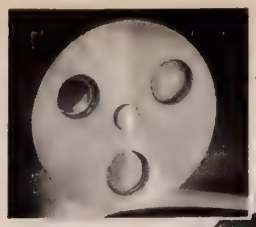
Miracle On Main Street, 9 reels 16mm. sound, was produced by Columbia Pictures and features Margo and Walter Abel. Set in the picturesque background of the Mexican quarter of Los Angeles, the story concerns Margo a dancer, married but childless, who finds an abandoned baby in a church on Christmas eve. What follows is a drama of heart throbs and romance underscored with poignant realism making for universal entertainment. Distribution is by Commonwealth Pictures Corp., New York City.



North Star, the epic war film produced by Sam Goldwyn and featuring Anne Baxter, Dana Andrews, Walter Houston and Ann Harding, is now available in 16mm. This is an epic film of the little people of a peaceful Russian village overrun by ruthless invaders, and the final triumph of right and humanity. Life magazine declared it the movie of the year. Magazine Digest gave it their Movie of the Year citation. Eleven reels in length, it is available from Bell & Howell Filmosound Libraries, 1801 Larchmont Ave., Chicago. Rental rate is $20.00.

The Gladiator, starring Joe E. Brown, is now available in 16mm. sound from Nu-Art Films, Inc., 13 West 45th St., New York City 19, N. Y. Release data and rental rates may be obtained by writing the distributor direct.





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Filming Little Things Big . . .

• *Continued from Page 25*

brought into sharp focus. Shims are thin rings cut from metal of various thicknesses. Lens is unscrewed from camera, the shim placed over the threads, and the lens again mounted on camera. Shim holds lens firmly extended to prescribed distance. Lens shims may be purchased or made by the filmer. To determine thickness of shim use following formula.

$$\frac{D \times F}{D - F} \text{ equals } S$$

D: distance from lens; F: focal length of lens; S: Shim thickness. This applies to regular camera lenses only—1″ for 16mm. and ½″ for 8mm.

After the problem of setting the lens for ultra-closeup photography is solved, there remains two other problems to be settled—neither of which is difficult. These are centering the object with the camera lens, and placing the object at the correct distance to be in sharp focus. The method for insuring the latter when extension tubes are employed, has already been described. But where an auxiliary lens or shims are used, the camera can be mounted upon a titler or a frame of similar design made to serve the dual purpose of insuring proper focus as well as accurate centering of subject. The object to be photographed is merely kept within the area of the title—the titler, with camera mounted upon it, being hand held so that title card holder frames the object. In lieu of a titler, a plain board may be provided with a wire frame at one end and a threaded screw for mounting the camera at the other. Distance between wire frame and camera lens, of course, is pre-determined so that objects framed by the wire at the established distance appear in sharp focus.

Experimental Cine Workshop . . .

• *Continued from Page 27*

opened wide enough to permit placing a small mirror behind it.

As shown in the sketch above, a small dental mirror may be employed for this purpose. Attach unloaded camera to title board and place a title card or alignment card in the frame. Open the camera door with camera in place on titler, but not threaded with film. Insert a short piece of frosted film behind the aperture. (You can "frost" a piece of film by removing the emulsion then roughing one surface with fine sandpaper.)

Turn on the floodlights, open lens wide, and image of title as seen by lens will be reflected upside-down on frosted film, thence to small mirror. If not perfectly centered, the title card or camera may be shifted until alignment is achieved. Camera position should then be permanently marked for future use. Thread film in camera and shoot titles.—*Gale Davis, Honolulu, Hawaii.*

Action Backgrounds

Many filmers have among their reels of miscellaneous scenic shots, scenes which would make beautiful action backgrounds for titles. These scenes may be used for this very purpose with the title text superimposed—even though the background scene was filmed months earlier. The scene can be re-photographed with the camera then the title text superimposed over it by double exposure. Here is how to do it:

Set up projector and screen in a darkened room. The screen should be of the glass beaded type. Set up camera focused on the screen at a distance of three or four feet—the distance necessary to take in the full picture area. Project the scene to be used as title background at 24 f.p.s. and photograph it with the camera turning at 16 f.p.s. The difference in speeds will practically eliminate flicker and the bugaboo of varying density that would occur if camera and projector operated at same speed.

The title text may then be superimposed by winding back film in camera and re-exposing it on the title composed of white letters arranged on a black background.

Using a 750 watt projector as described above and with the camera lens set at f/1.4 excellent results have been obtained.—*Darwin Wilson, San Francisco, Calif.*

Storage Cabinet . . .

• *Continued from Page 27*

cabinet extends out beyond one side, about three inches; also that there is a secondary panel above it. This latter panel is hinged to the first and is adjustable up and down, by means of a thumb screw (shown in drawing) permitting tilting projector up or down in focusing it on the screen.

It will be noted, too, that rear side

of cabinet extends clear down to the floor and that swivel casters are used only at the front. This arrangement affords more rigidity to the cabinet as a projection stand than when four casters are used. The extended top, incidentally, also serves as a handle to lift the cabinet at this end when moving it about.

Proposed improvements are a small pilot light to illuminate interior of cabinet, and a switching panel to control, simultaneously, room lights and the power leads to projector.—*Harold J. Fraulob, San Bernardino, Calif.*

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACTS OF CONGRESS OF AUGUST 24, 1912, AND MARCH 3, 1933

Of HOME MOVIES, published monthly at Los Angeles, California for October 1, 1945.

State of California, County of Los Angeles, ss:

Before me, a Notary Public in and for the State and county aforesaid, personally appeared C. J. Ver Halen, Jr., who, having been duly sworn according to law, deposes and says that he is the owner of the HOME MOVIES and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, Chas. J. Ver Halen, 9014 Larke Ellen Circle, Los Angeles 35, Calif.; Editor, Arthur E. Gavin, 2230 E. Glenoaks Blvd., Glendale 6, Calif., and owner, Chas J. Ver Halen, Jr., 9024 Larke Ellen Circle, Los Angeles 35, Calif.

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3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.

4. That the two paragraphs next above giving the names of the owners, stockholders, and security holders, if any, contain not only list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statemens embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said sock, bonds, or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the twelve months preceding the date shown above is (This information is required from daily publications only.)

C. J. VER HALEN, JR.
(Signature of editor, publisher, business manager, or owner)

Sworn to and subscribed before me this 19th day of October, 1945.

(SEAL) G. T. EVANS, JR.
(My commission expires Aug. 8, 1949)

Closeups . . .

• *Continued from Page 31*

tractions of lands serviced by their planes, thus making a bid for passengers' future trade. No decision has been made as yet as to whether special projectionists will be employed or if hostess or steward of each craft will be trained to conduct screenings.

★

JOSEPH DEPHOURE, commercial film producer of Boston, has joined Gene Lester Productions, Los Angeles, where he will produce a film on the manufacture of nylon hosiery for Mission Hosiery Mills of that city.

★

TELEFILM motion picture control features the 1946 meeting of Santa Anita's famed race track at Arcadia, California. Joseph Thomas, president of Telefilm, completed the arrangements with Santa Anita's management and now has 16mm. cinematographers in six towers around the track recording each race event from start to finish. System originated last year at Hollywood Park.

★

PAUL HOEFFLER has returned to Beverly Hills from a trip through six northwest states where he gathered material for educational films for Simmel-Meservey, producers of 16mm. audio-visual education pictures.

★

COLONIAL Film Productions, 11520 West Washington Blvd., Culver City, California, are currently seeking the services of capable 16mm. cameramen to represent them in every state of the union in the gathering of spot news pictures as well as filming material for 16mm. short subjects and educational releases.

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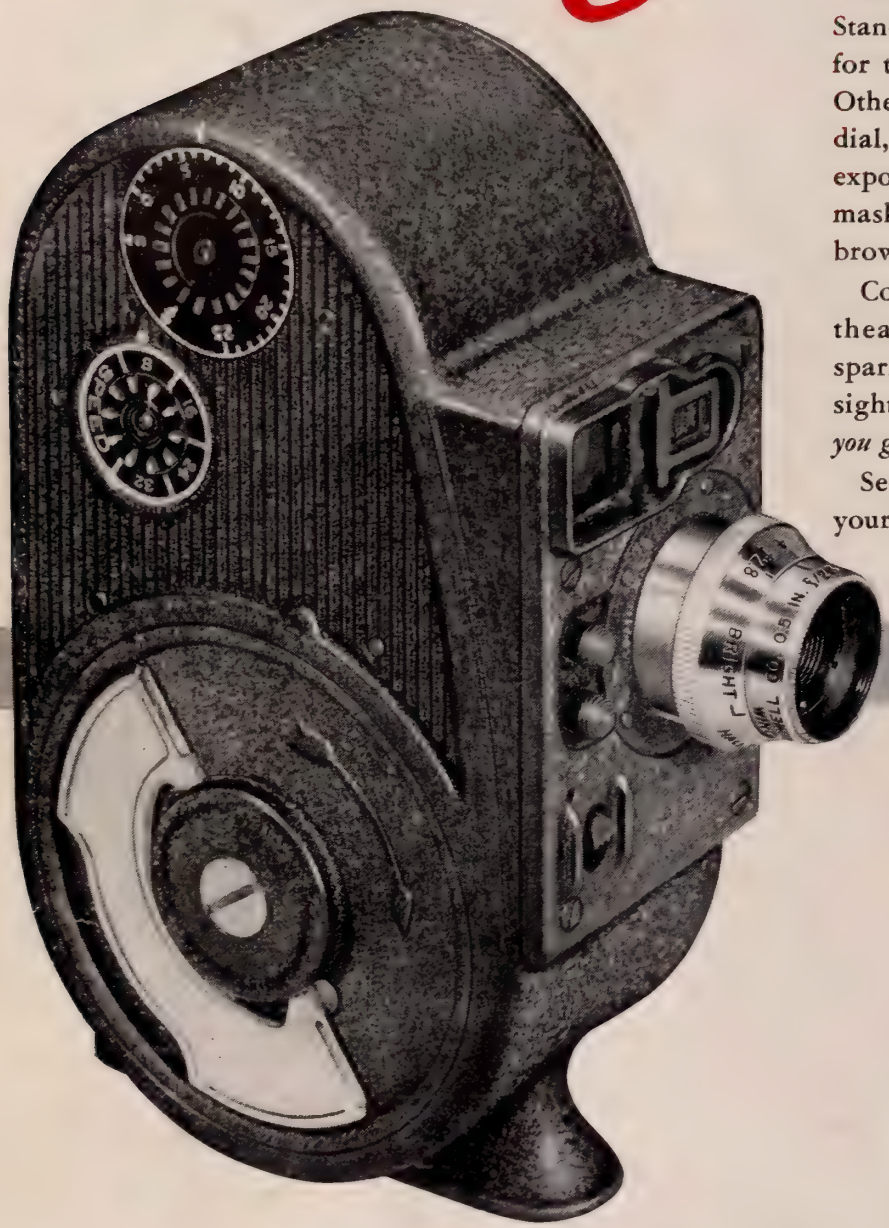
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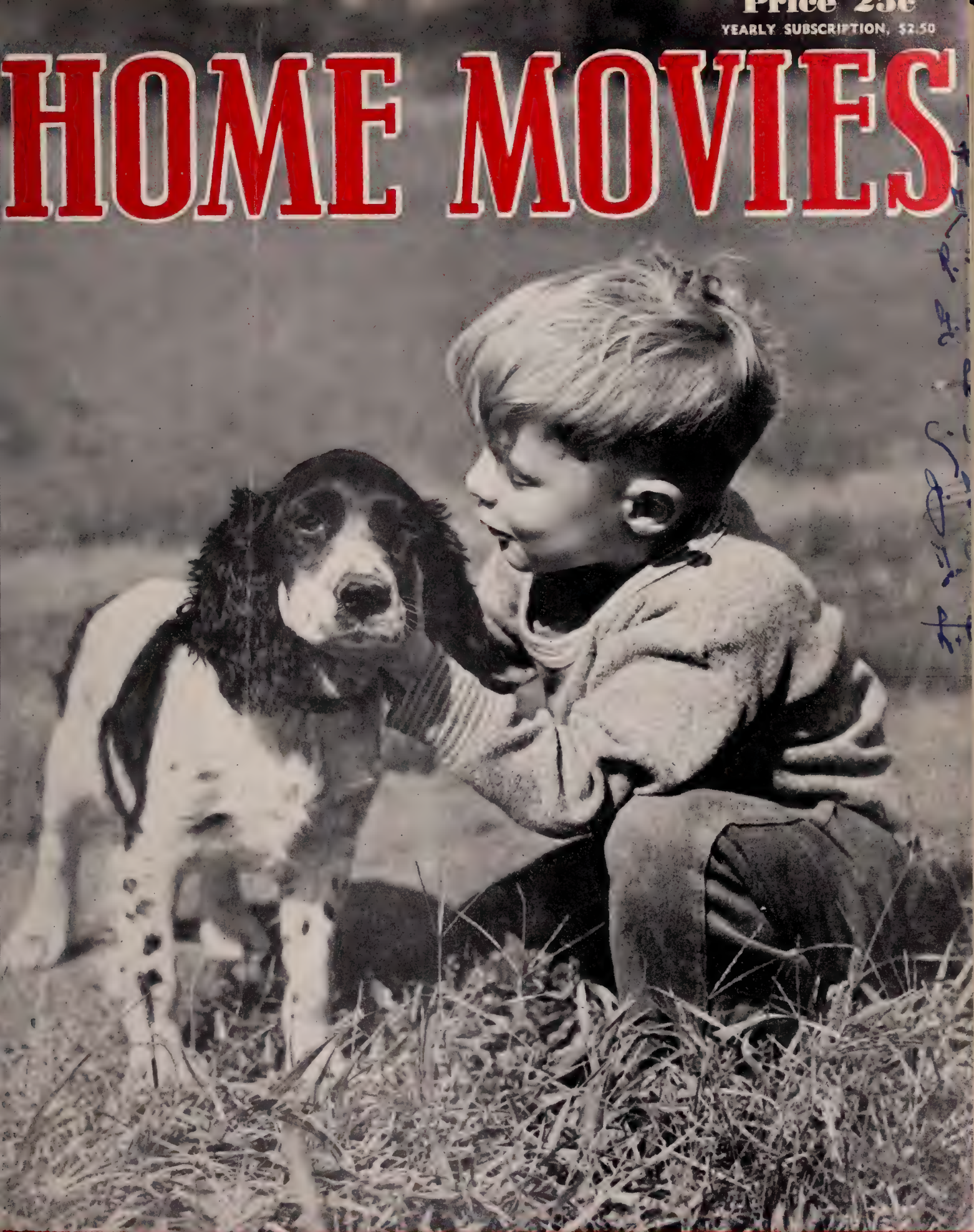
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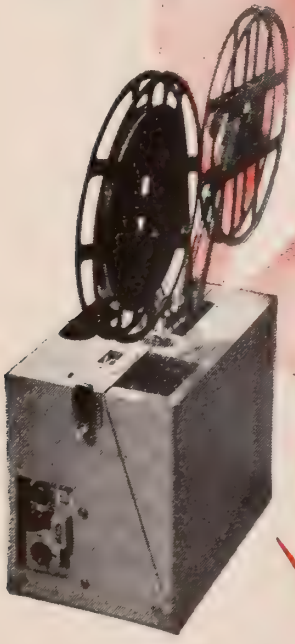
FEBRUARY - 194



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First in the Field



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Entered as Second-Class Matter, May 6, 1938, at the Postoffice at Los Angeles, Calif., under the Act of March 3, 1879.

Subscription rates: U. S. $2.50 per year. Single copies 25c. Advertising rates on application.

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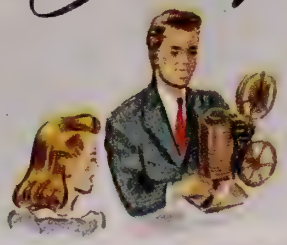
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OFFICE OF PUBLICATION: 6060 Sunset Blvd., Los Angeles, Calif. Phone GRanite 5149.
NEW YORK OFFICE: Howard R. Cobb, Suite 511, 475 Fifth Ave. Murray Hill 3-1093.
CHICAGO OFFICE: Henry R. Hazard, 209 South State Street. Phone Harrison 2063.

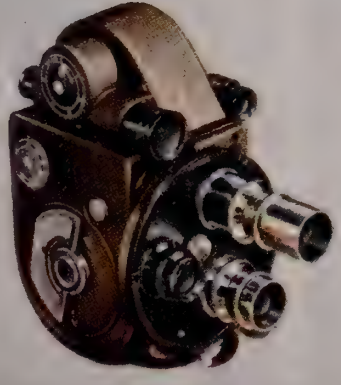
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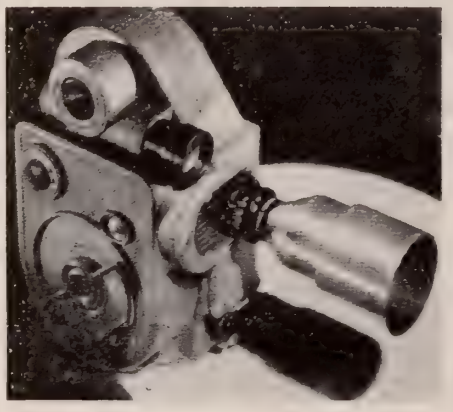


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News of What's NEW . . .

In Home Movie Equipment And Accessories

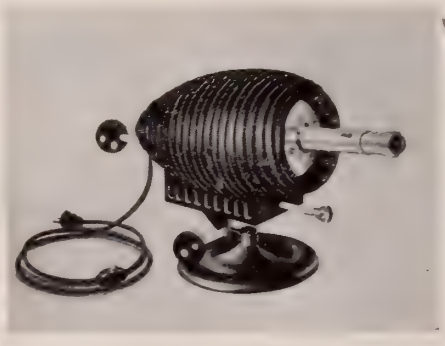


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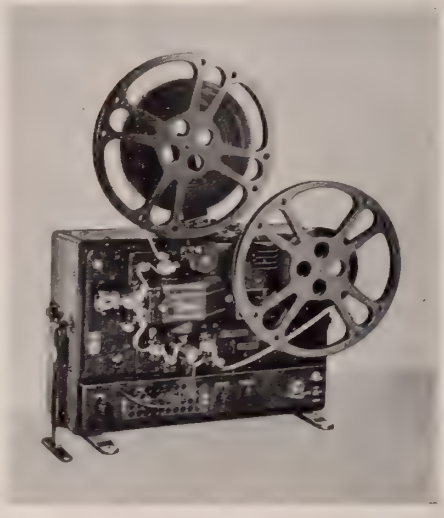
Photospot

National Instrument Corpn., 4001 Bellaire Blvd., Houston, Texas, introduce this month the 'Photospot,' a sturdy, streamlined and easily maneuverable spotlight for all types of photography . An adjustable control handle affords focusing and tilting of light, assuring freedom of use at all angles and a range of lighting from diffused to sharp for contrasting shadows.

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The Polaroid Corpn., Cambridge, Mass., have developed a method for manufacturing lenses, prisms and other optical elements of plastic instead of glass. The new material was first used in an experiment aerial camera lens and proved to be 10 times more efficient than a fast f/2 lens made of glass, according to the Polaroid company.



● Replete with new features.

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● *Continued on Page 66*

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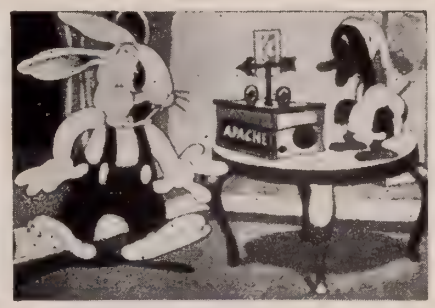
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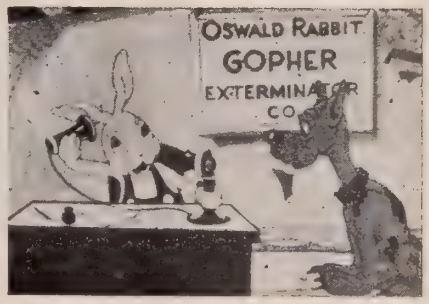


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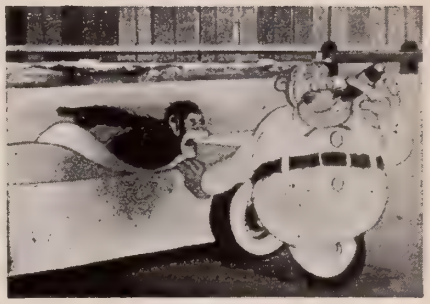


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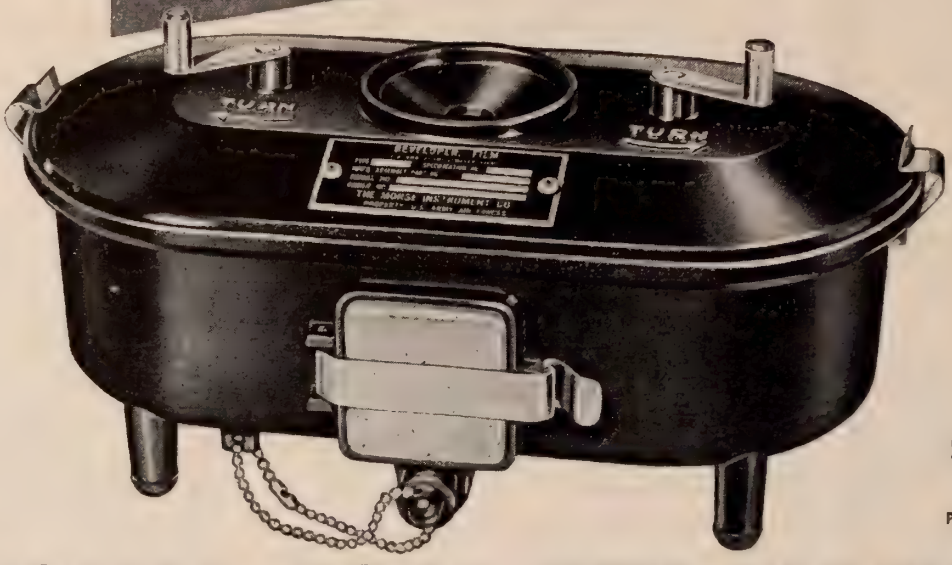
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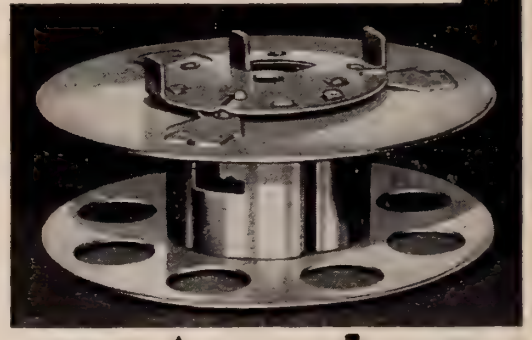
3 Stainless steel film reels that accommodate up to 100 feet of 16 mm., 35 mm. or Double 8 mm. film. A quick twist of top flange of reel changes from one size to the other.

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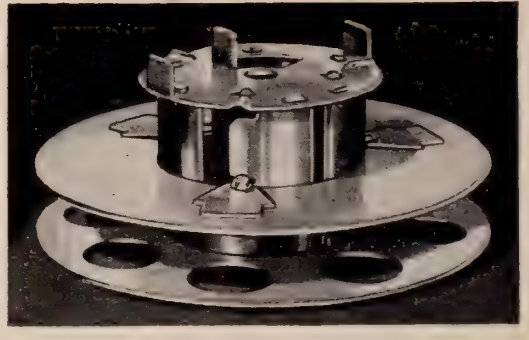
5 Light-tight developing tank and cover. Cover has light-proof funnel opening to introduce processing solutions and water. Tank equipped with drain and attached drain plug, to draw off solutions after use.

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☐ 360 ft. . . .	8.75
☐ Sound, 350 ft. .	17.50

Send Castle Films' "Three Little Bruins Make Mischief" in the size and length indicated.

NAME

ADDRESS

CITY ZONE STATE HM-2

Remittance enclosed ☐ Ship C.O.D. ☐ Send Castle Films' FREE Catalog ☐

2 MORE PLANET "firsts"

PLANET PICTURES INC.

PASADENA'S 57th Annual ROSE PARADE

a spectacular 12-minute camera record of the Tournament of Roses plus behind-the-scenes shots of the floats in construction.

in Glorious 16MM Kodachrome

ALSO the FIRST NEWSREEL in Full Color!

PLANET NEWS in 16MM Kodachrome

first edition now ready! subsequent editions released monthly!

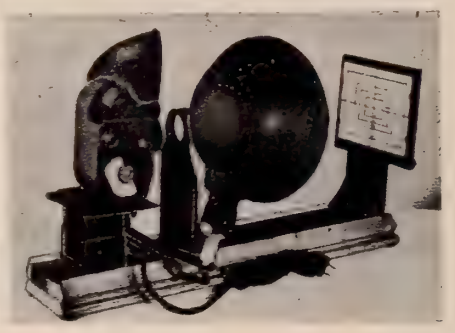
PLANET PICTURES, INC.
5746 Sunset Blvd., Hollywood 28, Calif.
I am interested in obtaining ☐ Rose Parade ☐ Planet News for showings. Also please send me full list of other Planet entertainment features and short subjects, plus names of distributors ☐.
Name_____
Firm or Affiliation_____
Address_____
City_____ State_____

RENT 16mm. Sound films
50c per reel
Large selection of features and shorts. New prints; free catalog.
●
UNION COUNTY FILM SERVICE
130 Chestnut Street
Roselle Park, New Jersey

News of What's New . . .

• *Continued from Page 62*

claw shuttle movement allows film to feed through the projector even when two consecutive sprocket holes are defective. Film damage caused by film weave is completely eliminated due to the position of the sprocket teeth in relation to the picture frame. All lamps are readily accessible for changing and the film gate components are quickly removable for easy cleaning, without tools. The Natco is equipped with a coated 2 inch Fl. 6 lens, has a 12 inch permanent magnet speaker and an amplifier with a power output of 18 watts. It handles up to 2000 foot reels and there are no belts to fuss with or arms to attach. Rewinding is done by the simple operation of turning the rewind switch without changing the reels. Standard equipment includes a 15 foot power cable, 50 foot speaker cable, extra exciter lamp, fuses, 1600 foot reel, lens tissue, lubricating oil, and a set of Allan wrenches. The projector carries a two-year guarantee against defective material and workmanship.



• Makes titling easy.

Master Titleer

Hollywood Cine Products, 3227½ So. Figueroa, Los Angeles, have resumed production of the Master Titleer, a typewriter type titler for 8mm. and 16mm. cameras. Refinements include accessories for making professional-like titles with trick effects, rear-projection superimposed titles, scroll and flopover tiles, etc. Basic Titleer retails for $7.75. New is a novel alignment accessory called the "Titliner" (pronounced title liner) which sells for $5.00.

Ansco Color Film

The long awaited Ansco Color film for cine cameras is now generally available from photo dealers throughout the U.S. in 100 foot 16mm. rolls of the daylight type. Same film for 8mm. cameras is not yet available. However, Ansco advises that production is being stepped up and other lengths and sizes as well as the tungsten type will soon be available.

At present, all Ansco Color film is being processed at the company's main laboratory at Binghamton, New York.



• Makes any bulb a photo lamp.

Colortran

Grover Photo Products, 542 N. Kilkea Dr., Los Angeles, are marketing the Colortran converter, a step-up transformer that allows use of ordinary houselighting bulbs for color photography. It is especially constructed to carry a load of eight to twelve 150 watt lamps with very slight voltage drop, well within the tolerance of color film. When operated with one or two 150 watt standard bulbs, the effective filament temperature will be correct for color photography with tungsten type color film. List price is $19.95.



• Has reflector built in.

Reflector Photofloods

General Electric Company has stepped up production of the R-2 G-E reflector photoflood to meet demand of still and movie photographers who find this particular bulb most advantageous for indoor photography because it is the only photoflood lamp that can be used without a reflector.

Having its own reflector built within the bulb, the lamp offers greater portability and as many as three R-2's may be used on one lighting circuit. The manufacturer also points out that inasmuch as dust cannot get at the R-2 reflector to cause loss of light, this

• *Continued on Page 68*

JUNIOR"* TRIPOD

with Removable Head

NOW AVAILABLE

Acclaimed the finest for every picture taking use



*Patent No. 2318910

The friction type head which is unconditionally guaranteed for 5 years, gives super-smooth 360° pan and 80° tilt action. It is removable, can be easily mounted on our "Hi-Hat" low-base adaptor or Baby "Professional Junior" Tripod base. The large pin and trunnion assures long, dependable service. A "T" level is attached. The top-plate can be set for 16mm. E. K. Cine Special, with or without motor; 35mm. DeVry and B & H Eyemo (with motor), and with or without alignment gauge.

The standard size tripod base is sturdy. "Spread-leg" design affords utmost rigidity and quick, positive height adjustments. Complete tripod weighs 14 lbs. Low height, at normal leg spread, 42". Extended height 72". All workmanship and materials are the finest.

(1)



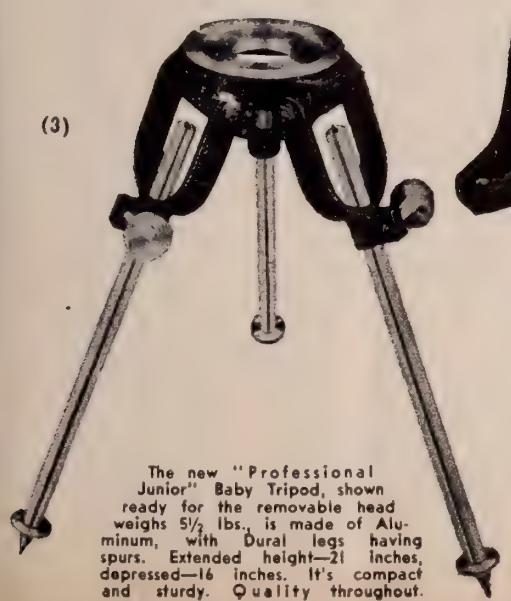
(2)



(4)



(3)



The new "Professional Junior" Baby Tripod, shown ready for the removable head weighs 5½ lbs., is made of Aluminum, with Dural legs having spurs. Extended height—21 inches, depressed—16 inches. It's compact and sturdy. Quality throughout.

Adaptability: here are illustrated (1) the friction type removabl "Professional Junior" tripod head that may be affixed to (2) th Standard Tripod Legs Base and (3) the new all-metal "Baby tripod and (4) the "Hi-Hat" by simply fastening the finger-gri head fastening nut that is shown under it. Note the positive locking, fluted, height-adjustment knobs and tie-down rings the Standard Tripod Base which is standing on a Triangle.

Now Available to Camera Owners and Dealers

"Professional Junior"* Tripods, Baby Tripods, Developing Kits, "Hi-Hats" and Shiftover Alignment Gauges made by Camera Equipment Co. are used by the U. S. Navy, Army Air Bases, Signal Corps, Office of Strategic Services and other Government Agencies—also by many leading Newsreel companies and 16mm. and 35mm. motion picture producers.

FRANK C. ZUCKER

CAMERA EQUIPMENT CO.

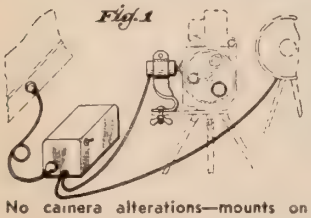
1600 BROADWAY NEW YORK CITY

NOW TIME LAPSE
Photography for amateurs
MADE EASY WITH THE NEW
CINE-MATIC
(automatic single frame release)

No longer is it necessary to sit up night and day while making single frame movies of flowers opening. Now, the Cine-Matic does it for you AUTOMATICALLY. This device turns on your photo lights, releases a single frame and then turns off the lights, repeating at regular intervals according to the speed you desire. (Intervals between exposures adjustable from 10 seconds to 8 minutes).

For plant study, your camera, equipped with Cine-Matic could be left in operation 24 hours a day for 2 weeks, using just 30 ft. of 8mm. film and requiring no attention except to wind the camera every two days.

Other Uses—
ANIMATED TITLES
ANIMATED PUPPET CARTOONS
MAGIC EFFECTS
MICROFILM COPYING



On push button cameras such as Univex, Cinemaster etc. no single frame release button is necessary.

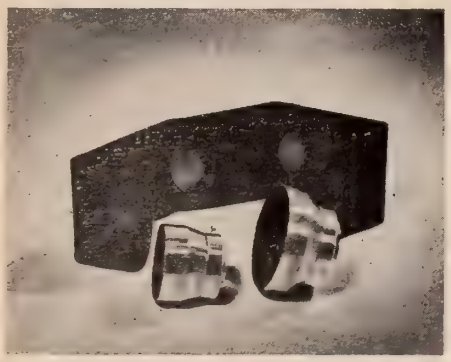
No camera alterations—mounts on your tripod.

When ordering give make and model of your camera. Orders shipped COD within 60 days. Subtract 25% from the following prices until Feb. 15, 1946. Regular prices thereafter.

Cine-Matic for PUSH button cameras $45
Cine-Matic for cameras with SLIDING single frame release buttons.....$48

CINE-MATIC
8118 So. Main Street Los Angeles 3, Calif.

Mil-O
MOVIE SHADE FILTER KITS



"The Kit That Fits"
Fits ALL Movie Cameras

Handy way to better pictures. Kit includes polished all-aluminum movie lens shade and two filters you need—one Kodachrome Haze and one Type A Daylight—in attractive leather pouch.

- MOVIE SHADE
- TWO FILTERS
- LEATHER POUCH

Complete Kit
$4.75
List
18c Excise Tax

Specify Camera When Ordering from Your Dealer or Direct

MILLER OUTCALT CO.
267 S. Alexandria Los Angeles 4, Calif

News of What's New . . .

• *Continued from Page 66*

means more light in the picture area. Lamp sells for 85c at dealers.

Suitcase 16mm. Projector

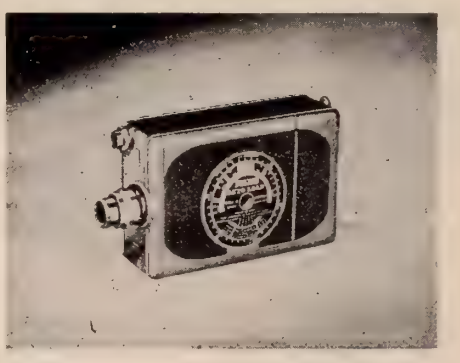
A suitcase-size portable 16mm. sound projector is being marketed by Technical Service Industries, Detroit, Michigan. Opening up and expanding like an accordion, it projects 16mm. sound pictures on a self-contained screen.

Designed especially for demonstrators' and salesman's use the unit weighs but thirty pounds. Overall size when closed is 12" wide, 18" high and 24" long. The self-contained screen which is 11"-x 14" may be removed to permit projecting pictures on a larger screen.

Victor Enlarges Plant

To increase production in accordance with the stepped-up demand for its 16mm. sound motion picture projectors and allied equipment, Victor Animatograph Corp., Davenport, Iowa, has moved its general offices from the manufacturing plant to Davenport's business district, S. G. Rose, executive vice-president of the company, advises.

Tremendous growth in the audio-visual field, Rose explained, made the move imperative, adding that it enables the company to expand production space, install more machinery and increase personnel.



• Takes magazine film.

New Auto Load Camera

Bell & Howell Company, Chicago, announces a new and improved B & H Auto Load 16mm. magazine camera will soon be ready for sale by Filmo dealers. One of the new features is "effortless" film threading through use of standard 16mm. film magazines which permit interchange of magazines at any time before film is fully exposed. A viewfinder of the "positive" type, fully enclosed within the camera, is standard equipment.

Planet Distributors

Three new agencies have been formed to distribute Planet Pictures, Inc.'s 16-mm. productions, according to Jack Seaman, president of the firm which is located in Hollywood.

L. C. Neufer, Cleveland, O., will operate under the firm name of Planet Pictures of Ohio, releasing productions in that state and parts of Kentucky.

In Michigan Charles P. Nathanson and Louis J. Cohen will distribute under the name of Planet Pictures of Michigan with offices in Detroit.

Sakumoto Photo Supply of Honolulu will act as agent for the firm in Hawaii.

Bolex Tripod

The "Tru-Uan" tripod and head announced in an advertisement in HOME MOVIES last month by Accmatool Co., Inc., has been purchased by the American Bolex Company and will henceforth be marketed by them under new trademark "Ambol Tru-Pan" tripod. The company is emphasizing fact that all parts of tripod are machined aluminum alloy and that no castings are employed. Other features are friction pan head affording smooth 360° pan and 180° tilt action; dual lock handle locks both planes in a single motion; triple hinge construction fortifies stability; and spikes and rubber tips in legs are reversible.

Film Protector

Protex Film Co., 723 Seventh Ave., New York City, offer a new chemical application trademarked 'Protex' which they state is applicable to home movie films as a protecting coating that endures against scratches and abrasions for a number of years. Product is available through photographic dealers throughout the U. S.

New Maurer Camera

The J. A. Maurer Co., 117 E. 24th St., New York, announces that full production is now underway on its new 16mm. professional camera. New camers will carry considerable reduction in price over previous model, according to company. Design and construction changes include gear-driven film feed and take-up magazines of 200, 400 and 1200 feet capacities, improved and enlarged viewfinder. Interesting is the plan of company to distribute cameras directly through established photographic dealers, permitting interested parties to inspect cameras first hand.

New Slide Mount

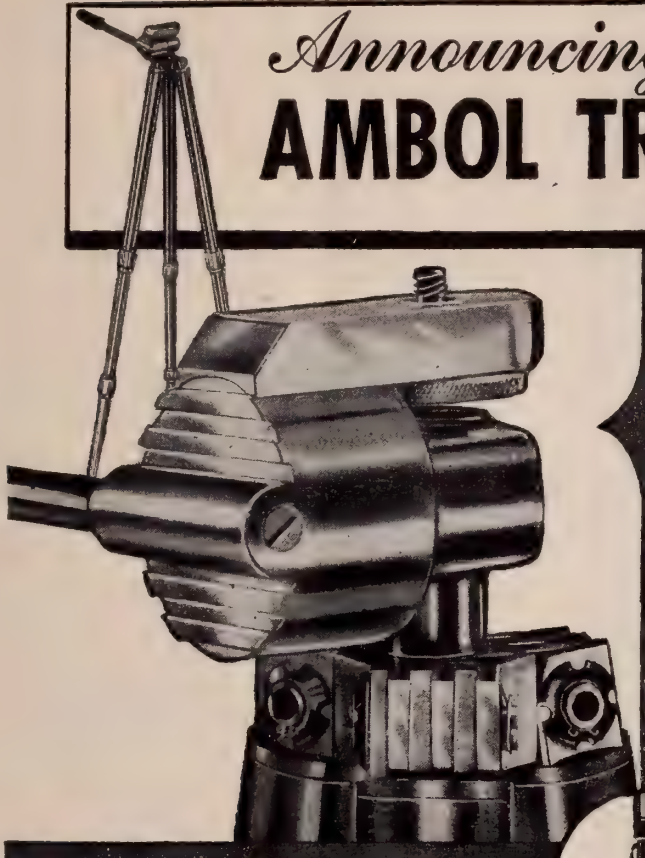
A new slide mount, said to eliminate use of glue, hot iron or water when mounting photographic slides is featured by Craftsmen's Guild, Hollywood, Calif.

To operate the product, known as Easymount, film is inserted and held in place until removal is desired. The mount can be used repeatedly, it is said, because film can be removed without tearing the mount apart.

Announcing...

AMBOL TRU-PAN TRIPOD

BY AMERICAN BOLEX COMPANY*



PRECISION ENGINEERED!

A SMOOTH WORKING FRICTION HEAD that will not loosen up or wear out

WEIGHS ONLY FIVE POUNDS — absolutely rock steady

REVOLUTIONARY IN TRIPOD DESIGN — quarter turn of grip locks firmly or unlocks easily pan-tilt head

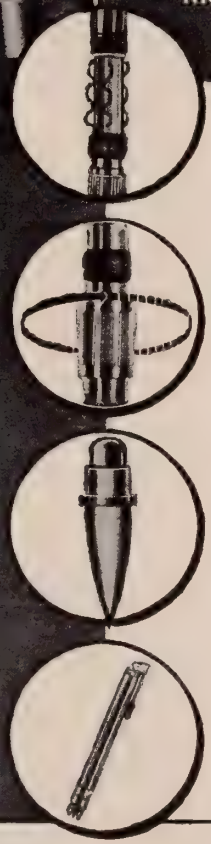
STRENGTH ENOUGH TO SUPPORT 200 LBS. telescopic aluminum legs designed so there is no "play" at joints whatsoever

SPRINGS AND SPLIT BUSHING in sliding leg members prevents wobble and assures smooth, precise operation

LARGE, MILLED LOCKING LEG GRIPS permit certain and instant lock with grip that cannot be pulled apart

REVERSIBLE STEEL POINT OR RUBBER FEET holds stand firmly on any surface

FOLDS INTO SMALL, EASILY PORTABLE PACKAGE so light this tripod will be with you when you want it . . . you will carry the AMBOL because of its lightness and because you will be proud of it



The AMBOL TRU-PAN TRIPOD is new in design and precise in operation. It is fully machined and precision built. Only machining can give the precision required for smooth operation in a pan-tilt head. There is not one die-cast part in the AMBOL TRU-PAN. Its smooth operation is amazing. One inspection at your Dealer's will make you the owner of one of these, the finest low or medium priced tripods ever made.

Operates efficiently with all cameras, "still" or movie, weighing from a few ounces to many pounds. No camera too light and none too heavy for the AMBOL TRU-PAN. Special attachment for press cameras. Fully guaranteed. Price, $43.10 including excise tax. Ask your Dealer to demonstrate. If not yet in his stock when you call, please write us for literature and give us the Dealer's name.

* EXCLUSIVE WORLD WIDE DISTRIBUTOR

American Bolex Company 321 FIFTH AVENUE • NEW YORK 17, N. Y.



"Let's stay home . . .

. . . and go to the movies!"

You'll hear this pleasant proposal in more and more homes, now that Universal's "500" projector is available again. It adds to the fun of showing home movies by cutting down on the work. So simple and easy to operate! And so satisfying, the way it sparkles up color films, and sharpens up black-and-whites.

Star performer in your living-room theatre

UNIVERSAL 500-WATT

8MM. PROJECTOR

As war came on, the Universal "500" was gaining wide recognition as a fine precision instrument—smooth running, silent, dependable — with controls centralized for simplicity of operation. Improvements born of our war work in precision optics make the Universal "500" a more brilliant performer than ever. Be sure to examine it carefully before choosing your new projector.

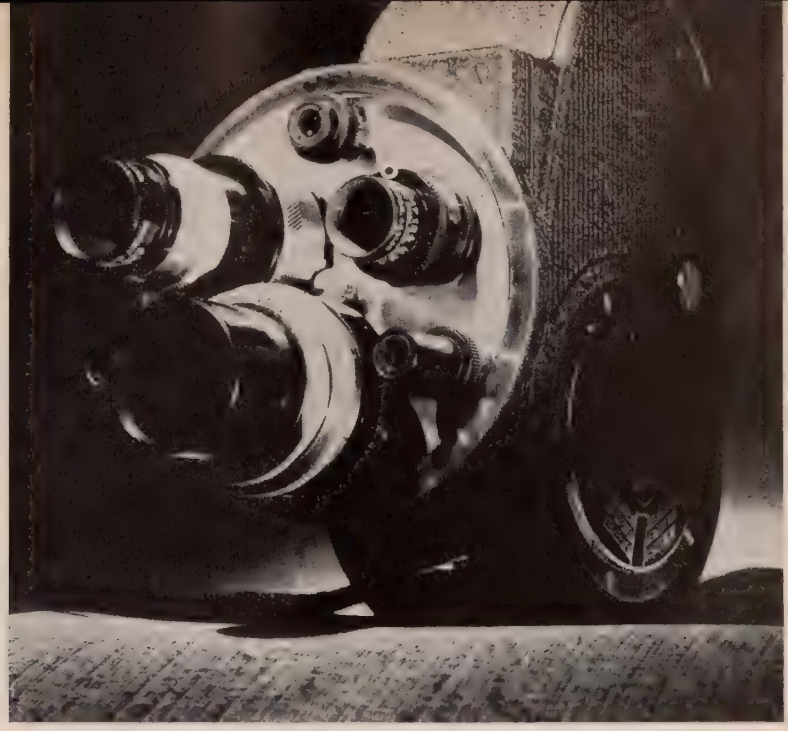
NOW IN PRODUCTION! . . CHECK YOUR DEALER

UNIVERSAL CAMERA CORPORATION

NEW YORK • CHICAGO • HOLLYWOOD

WATCH UNIVERSAL FOR MANY OTHER IMPORTANT DEVELOPMENTS IN PHOTO AND HOME MOVIE EQUIPMENT

HOME MOVIES
Published in Hollywood
FEBRUARY 1946



● A lens turret, such as that on the Filmo "Aristocrat" above, accommodates two extra lenses in addition to the regular lens. However, most single lens cameras also afford interchange of wide angle and telephoto lenses with the regular camera lens.

Movie Magic With Extra Lenses

Available Again Are Telephoto And Wide Angle Lenses That Broaden The Scope Of Your Picture Making.

By CURTIS RANDALL

HIGH on the list of wanted accessories of almost every movie amateur in this postwar era is additional lens equipment — meaning, of course, a wide-angle or a telephoto lens, or both. After progressing in his cinematography from ordinary snapshooting to purposeful and more serious filming, the average amateur recognizes the need for lens equipment that will give greater scope to his picture making.

Now this urge for additional lenses does not necessarily mean the amateur must also trade in his camera for a turret model to accommodate the extra lenses, although this would be a logical step. Any camera in which the lens is readily demountable, i.e., screws in and out of the camera case, etc., affords interchange and use of wide-angle and telephoto lenses with the standard camera lens.

This means that to use a telephoto, for example, it is only necessary to remove the standard lens and mount the telephoto in its place. Most all cine cameras provide masking or guide lines on the viewfinder corresponding to the fields of view of standard telephotos.

When purchasing a wide-angle or telephoto lens, it is not uncommon for the amateur to reveal a limited knowledge of what such lenses can do for him. Often the urge to possess such lenses stems from the fact another amateur displayed his collection of

● *Continued on Page 108*



● Telephoto lenses are available for both 8mm. and 16mm. cameras in a variety of focal lengths to suit every need. Most of new lenses feature coating.



● Taxi driver Paul Martellini of Providence, Rhode Island, would rather show movies than drive a cab; entertains about 15,000 youngsters with his outdoor shows each week.

● Seventeen year old daughter Verna helps her dad hitch up the trailer for an evening show. Later she supervises the refreshment stand that aids in defraying costs of the free movie shows.



PROVIDENCE'S 'FREE MOVIE' MAN

'Santa Claus With Movies' Is What They Call This Man Who Wouldn't Let His Job Interfere With His Hobby

● A reception committee of youngsters greets Martellini as he pulls up to a public playground with his projection equipment where a showing of free movies is scheduled for the evening.

By J. H. SCHOEN



SHOWING movies "for free" several nights a week is not a way to get rich fast, but Paul Martellini never intended that it should be a profitable undertaking. This, despite the fact when his job interferred with his hobby, Martellini gave up his job.

It all started several years ago when Martellini, a Providence, Rhode Island, taxi driver, family man and father of four children acquired a 16mm. projector and began giving free shows summer evenings for the kids in his neighborhood. Stretching a sheet across the back of a house, Martellini screened pictures to audiences comprising kids

of all ages and numbering in the hundreds. When attendance reached beyond a thousand, the police department cooperated by blocking off traffic on Martellini's street.

The silent films comprising his programs eventually gave way to sound when Martellini purchased a Filmosound projector. As his neighborhood audiences grew in size, his philanthropic showmanship activities gained renown. Soon requests for his services came from numerous sources and this called for expansion of the Martellini showman facilities.

The family trailer was pressed into service for transporting projection equipment and films and to serve as projection booth. A portable screen standard was constructed of pipe, across which was stretched a 10-foot canvas screen for outdoor showings of sound films in Providence parks, playgrounds or vacant lots.

The seating is never a problem at Martellini's shows. Often gathering before dusk to insure the most advantageous spot from which to view the films, kids and their dads and mothers with nursing babies form the crowd that squat and sprawl on the lawn or field to watch heavy drama unfold on the huge screen set up before them.

In time, the "free movie man" decided to take off three nights a week from his work in order to take his show to other parts of the city. And when Martellini gave up hacking entirely last summer in order to stage six shows a week, Mrs. Martellini began to worry about the family income.

So to defray expenses and bring in something for the family to live on Mrs. Martellini and two daughters joined forces with the "free movie man" and arranged to dispense ice cream and popcorn from the trailer. This generally brings in ten dollars a night.

The local press, notably the Providence Sunday News has been generous in its publicity of Martellini's enterprise, once devoting a full page in its rotogravure section to photos and description of the venture. Needless to say, this brought additional patronage to the shows plus demands for showings of free movies in practically every near-by community.

Many who visit the shows wonder why Martellini doesn't capitalize on the venture, charge admissions. But they are among the few who fail to recognize in this free movie man a heavy ingrain of abundant generosity. Once a poor kid himself, Martellini had a tough time of it while a youngster. He remembers how he appreciated his infrequent visits to a movie when a boy. Now he wants every kid in Providence to see movies without paying a nickel and strangely enough, no theatre tycoon within the state of Rhode Island has uttered a word in protest, as some might think they would. Thus far, the soft drink and popcorn concession supports cost of the films, the rental fee of which often runs to $55 a week.

Martellini's enterprise doesn't depend upon promotional or advertising films for sustenance. This hobbyist-exhibitor rents special features and reissues that do not conflict with regular movie house programs. He sets out about six o'clock each evening during summer months and through the week covers a circuit of city parks and playgrounds. Municipal authorities encourage the free shows as a deterrent to juvenile delinquency.

During the winter months. Martellini goes back to cab driving, but he takes a night off occasionally to give shows for youngsters in Rhode Island orphanages and shut-ins in state homes.

Come spring and balmy evenings, the Martellinis with movies, and ice cream and popcorn on the sidelines will be active again in Providence's city parks —giving shows "for free."



● The sun cannot set too fast for these youngsters who have gathered early at scene of the show and eagerly help Martellini set up the screen.

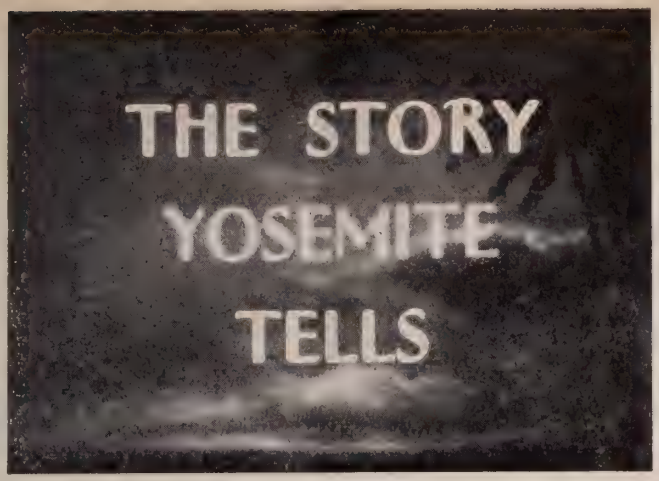


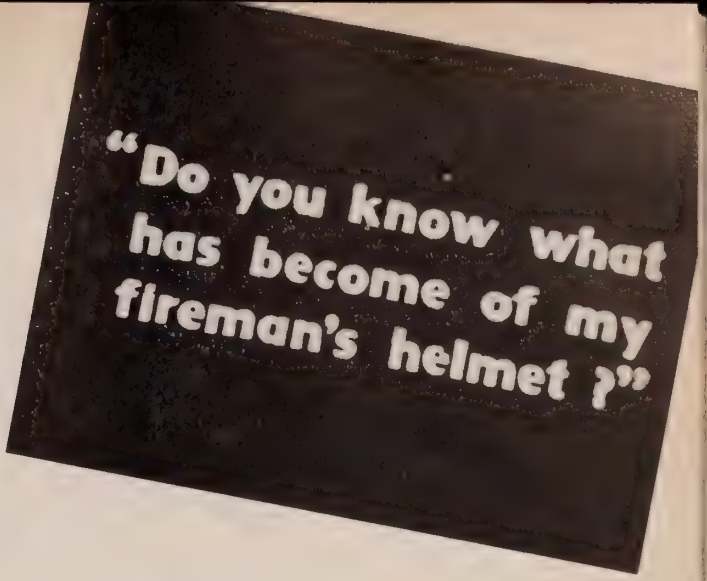
● The free movie audiences include mother, dad and the babies as well as the older youngsters and teen-agers.

● That citizens of Providence are responsive to Martellini's free movie project is evidenced by this typical crowd which squats and sprawls before the huge screen to watch heavy drama unfold.









CONTRAST IN POSITIVE TITLES

A Transmitted Light Method For More Brilliant Titles

IN making titles on positive film, whether they be merely explanatory or main titles, one of the primary requisites is good contrast. A title with good solid blacks and transparent whites makes for easier reading and more professional appearance on the screen.

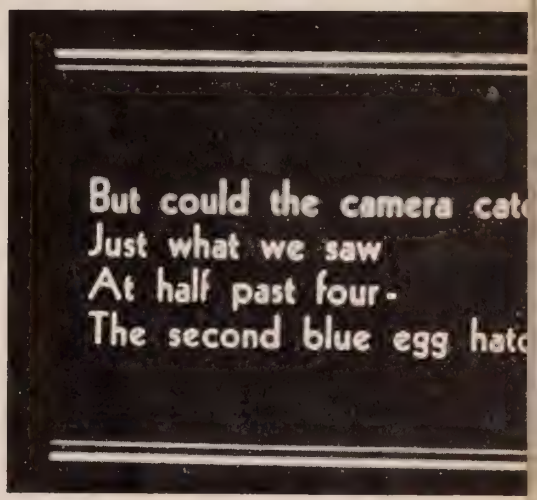
In order that this may be a reality there are several ordinary darkroom steps that must not be overlooked. Use of a high contrast developer such as the Eastman D-11 or D-9 is a necessity. A good intermediate step is to use an acetic acid stop bath that will insure freedom from development fog and fixing bath contamination. And finally, thorough but not prolonged fixation is essential. Excessive fixation has the unwanted property of partial reduction of the image. After proper fixation, washing in clean running water should follow for not less than fifteen minutes. A half an hour wash is even better.

The laboratory procedure checked off, let's go over the camera that is to be used in shooting the titles. In the method about to be described here the lens of the camera need not be a fast one. It should, however, be in a focusing mount or be fitted with an auxiliary lens to enable focusing closely and sharply on the title board. Focusing is not critical due to the small relative aperture at which the lens will be working.

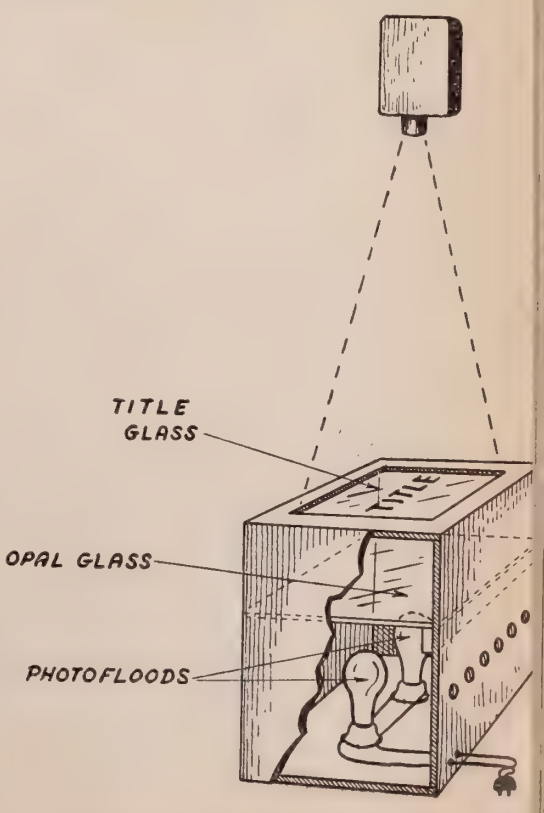
For the following title method the use of block letters is recommended. Unless the letters have the adhesive back, the title will have to be set up with the camera pointing down at it from above. The complete set up would be as follows:

First, a clear glass panel with the title letters set up. In back of that, about four to five inches, a piece of opal or ground glass (opal glass preferred) larger than the title glass, due to the increasing field of the lens at greater distances. Behind this, at a distance of at least three feet, a photoflood in reflector is placed shining directly at

• *Continued on Page 102*



• Typical of the contrast to be obtained by the reflected light method of title making are the three titles above with their dense backgrounds and clearly defined lettering. Below is diagram of titler setup by which the reflected-light titles are made.



"SNOW FLOWERS" on opposite page is a photo of Avalanche Lillies blooming on the edge of a snow field in Paradise Valley, Rainier National Park — an exceptional background shot for home movie titles. Shoot at a distance of thirty inches with title composed of block letters



● If you live in an unusually interesting part of the country, there's money to be made in movies depicting the scenic wonders, things of unusual interest, or the unusual occupations and customs of that region.

OPPORTUNITIES IN LECTURE FILMING

There's Subject Matter For Lecture Films Right In Your Own Home Town!

By FREDERICK FOSTER

ONE of the profitable activities being explored by serious 16mm. cameraists is the making of lecture films. Booking agents currently have more 16mm. film lecturers on the road than ever before. If you live in one of the larger cities you are undoubtedly familiar with the success of such eminent lecturers as Burton Holmes, Sam Campbell, Herbert C. Lanks and others.

Lecture films — actually documentaries of unusually interesting places and people—are in a distinct class by themselves as motion picture entertainment. Fed up with much of the dramatic stuff presented in theatres, the public has found a new interest in factual films presented with off-stage commentary by the lecturer.

Not all lecture films picture the wonders of far off Mexico or Rio de Janerio. More and more they are telling citizens about their own country—very often about the very state in which they live. And it is in this type of lecture film that 16mm. filmers are taking special interest.

When we marvel at the unique sights and customs unfolding on the screen from a film made in Guatemala, it is because the scenes are new and novel to us. Similarly, scenes of Hollywood or of Yosemite or the Grand Canyon are of special interest to the man or woman in Seattle or New Orleans who may never have seen them before. And similarly, pictures of your town or city could be of interest to an audience in a city or town a hundred miles distant.

If you have what it takes to stand up before a large audience and describe interestingly the scenes and activities you show in your films, then you, too, may possibly find a profitable career on the lecture platform. The novice lecturer will find many opportunities to get started by furnishing programs



● EAST—The way of life in America's more populous centers is an excellent subject for a lecture film that could prove interesting to citizens in other parts of the country.



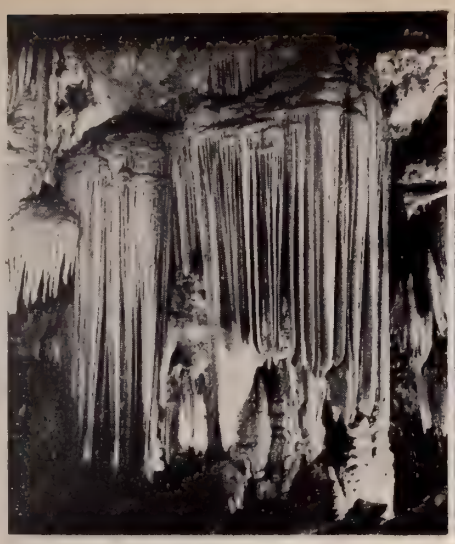
● WEST—Native Indian crafts, industry and life offer endless material for the motion picture camera. Lecturers have barely scratched the surface on these subjects.



● NORTH—The northwest with its large scale agricultural and cattle raising industry, its rodeos, its distinctive rugged way of life, leaves nothing to be desired for the movie maker.



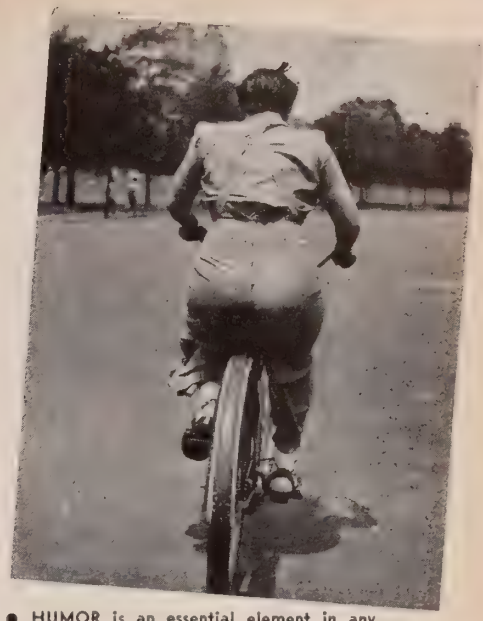
● SOUTH—A cotton picking contest is just one of the many highlights that can be included in a documentary lecture film of the southern states.



● NATURAL PHENOMENA such as the caves at Carlsbad, New Mexico or Luray, Virginia afford an unusual subject for lecture films with a scientific angle.



● INDUSTRY, too, offers endless material for lecture films on specialized subjects, for educational and scientific uses.



● HUMOR is an essential element in any lecture film. Watch for opportunities to catch with your camera unusual shots that will bring laughter from the audience.

for civic and luncheon clubs, service organizations and schools, etc., In the larger cities, department stores favor the lecturer with films as preferred entertainment for daily auditorium programs.

The first requisite, of course, is an interesting and informative film. For this it is unnecessry to travel to distant lands. One's very city and state invariably affords endless material for a lecture film that awaits only skillful filming by the imaginative cinematographer.

The way of life of a big city—how its citizens live, play and work—can become the basis of an interesting lecture film, particularly at this time when every American is travel conscious and looks hopefully forward to a new car or at least new tires that will enable him to see more of his country, at least from the highway.

Those who live in the great southwest have endless material to work with—natural phenomena of great interest such as The Grand Canyon, Yosemite and Yellowstone, Bryce and Zion, not to mention the native Indians of Arizona and New Mexico.

In the northwest, too, there is much yet to be shown through the lenses of the cine camera and projector—magnificent virgin country of the Rockies, huge water development projects, large scale agricultural projects, cattle raising, and for excitement, the rodeos of Cheyenne and Pendleton.

The south is rich in pictorial material about which many in distant states know little except that which has been presented in books and periodicals. The historic south—Williamsburg, Virginia; life on the Mississippi; New Orleans; the cotton industry—each a subject in itself worthy of a lecture reel.

It is not enough to simply skim the surface with one's camera, so to speak, shooting what any tourist may see in a drive along the highway. No, the lecture filmer must go behind the scenes and ferret out subject matter of extraordinary interest if his film is to be considered worthy of attracting and holding the interest of lecture audiences.

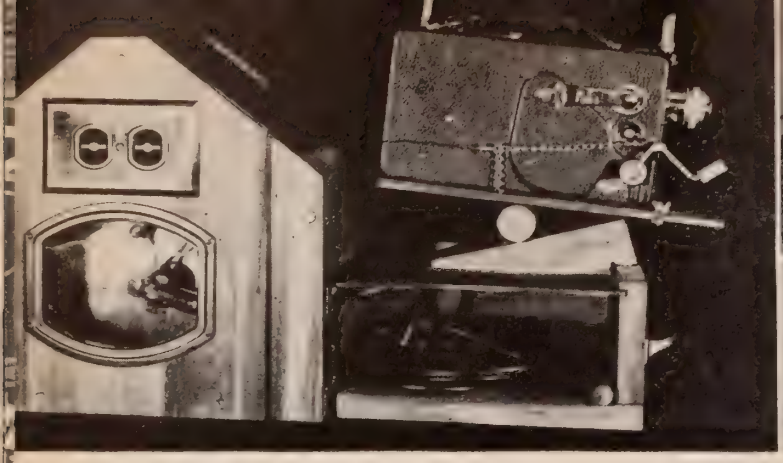
Experienced lecture filmers make it a point to highlight their films with sequences of unusual interest, possibly spotting two or more such sequences in each film. Every locale offers something of exceptional interest if the cameraman will make it a point to explore, inquire and "smoke it out." Obviously this cannot be done on a quick trip into an unfamiliar city, town or country. One must have the leisure to stay awhile, get acquainted with the inhabitants and thus, from friendships acquired, gain information pointing to the out-of-the-ordinary subject material he seeks to film.

Lecture films should appeal to audiences of all ages and for this reason the cameraman should watch for those things of general interest to everyone. Humorous incidents should be spotted throughout the film that will create laughs and afford the lecturer opportunity to get off a few "gag" remarks. A buxom lady in slacks astride a bicycle; a piglet feeding from a nursing bottle; a housewife haggling with a curbstone peddler — such scenes con-

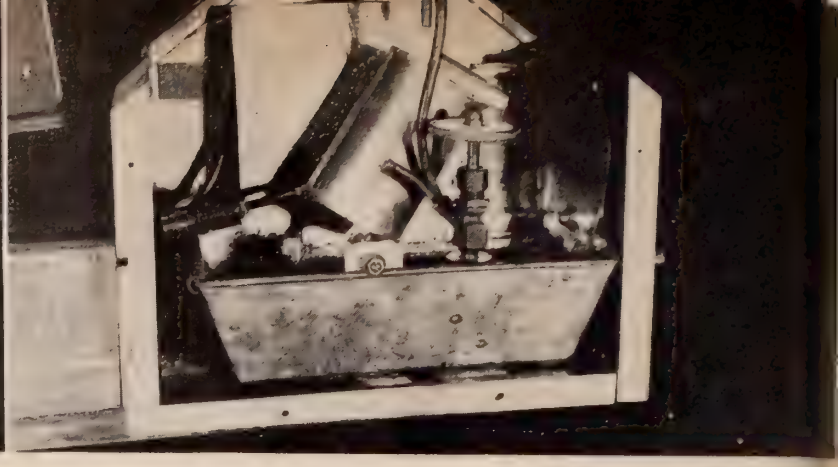
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● Today, people everywhere are eager for knowledge of what is happening where, to whom and why. Lecture films, more than any other medium, fill this need as evidenced by the increasing growth of lecture audiences in the United States.



• Fig. 1—View of interval timer enclosed in cabinet with camera mounted on same ready for shooting. Receptacle outlets above observation port are for plugging in leads to photofloods.



• Fig. 2—Interval timer with cover removed showing simple parts with which is was constructed: a cake tin, tin can, needle valve and assortment of nuts, bolts, etc.

Time Lapse Cinematography With Waterpower

An Easy-to-build Interval Timer For The Photography Of Condensed Action Such As Blossoming Of Flowers; Growth Of Plants

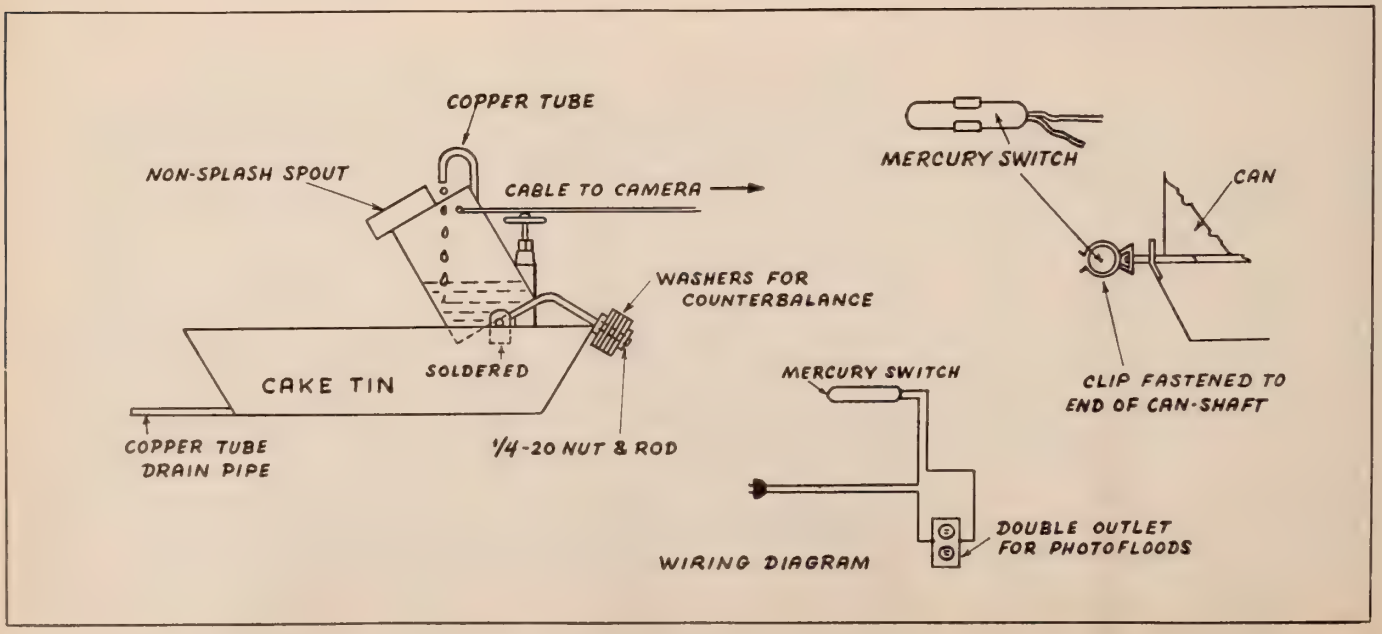
By ARTHUR M. SHARP

DO YOU know that with your cine camera it is possible to make those startling movies that show the opening and closing of flowers, the growth of plants, and the sprouting of seeds, etc., in a matter of a few seconds on your movie screen? The simple apparatus necessary to operate camera and lights at intervals during the growth period of the flowers, etc., you may build yourself.

Far too few movie amateurs have attempted this fascinating field of cinematography under the impression that complicated and expensive gadgets and accessories are needed. But if you have ever witnessed on a movie screen the beauty of a rose progressively opening from a tight bud to a full blown flower in a matter of seconds—a period of growth normally occupying hours or even a full day—you will not rest until you, too, have accomplished a similar cinematic feat.

Serious movie makers in search of educational topics to film would do well to explore this interesting field. There are far to few films available at present *in color* that show, as no other medium can, how a grain of corn or a bean sends forth, through the soil, tiny shoots that ultimately become roots and plants; how a plant progresses from a tiny twin-leaved shoot to a multi-leaved plant; how buds progress to full flower; how certain flowers open with the sunrise and close again at sunset.

To film a cycle of such action it is necessary to expose one frame at a time at intervals anywhere from a few minutes to an hour over a period of several hours, often overnight. Obviously it would be impractical for the cameraman to stand by his camera during the growth cycle and make the exposures manually. Instead, automatic time-lapse devices or interval timers are employed



• Fig. 3.—Diagrams showing details of construction and wiring of waterpowered interval timer for time-lapse cinematography.



Home Movies

MAGAZINE

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to turn on the photofloods momentarily and actuate the camera for a single frame exposure.

Unlike the complicated electrical time-lapse controls that have been built and used successfully by several amateurs, the one built and which is pictured here employs the simple medium of water to motivate the apparatus in its periodic interval movement. Generally speaking, such apparatus is easier for the average amateur to construct than that completely electrically operated.

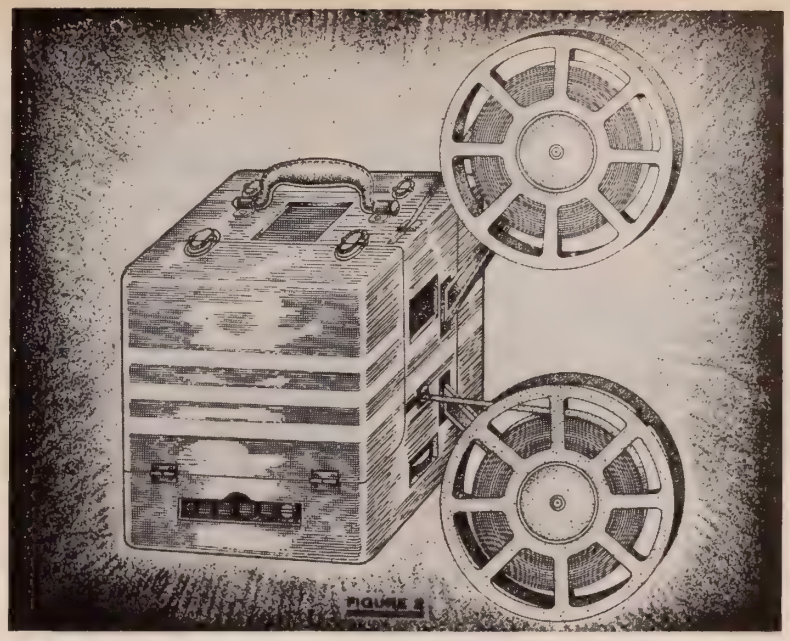
The principle of its construction and operation may be observed in the diagram. Roughly this consists of a cylinder which fills slowly with water, fed from a drip-spout, and which, when filled to overflowing, tips to empty its contents. This movement of the cylinder causes two things to occur: (1) it actuates a mercury switch thus lighting a group of photoflood lights momentarily illuminating the subject or scene to be photographed and, (2) it draws a small cable connected to the camera starting button, thus setting the camera in motion for a single frame exposure. After the exposure is made, the empty cylinder returns to normal position until it is again filled with water and repeats the action, the photofloods being extinguished automatically as the cylinder returns to be refilled.

The complete time-lapse unit is housed in a wooden cabinet as shown in Fig. 1. Construction begins with an ordinary cake tin which becomes the reservoir into which the water is emptied from the cylinder. An outlet is provided at one end of the tin. This is a small copper tube to which is attached a length of rubber tubing which carries the water off to a convenient drain.

The cylinder is an ordinary 8 oz. tin can mounted on an axle resting on top of the cake tin as shown. Ears are soldered to the cake tin to receive the axle and same is secured in place with nuts at either side. A short length of brass rod is soldered to bottom of can, bent and threaded at the end to accomodate a ¼" #20 nut. Over this rod are placed a number of iron washers which provide a means of counterbalancing the empty can. In other words, this counterweight serves to return the empty can to filling position after dumping its load of water. Not shown in the diagram is a small spring attached to a wire and fastened to the can. When the can is full of water, this spring serves to start the can on its emptying stroke; and when the can is emptied, the spring also aids the can in getting up momentum to return to filling position.

The mercury switch is attached to the can, in the manner shown in detail in the diagram, so that tilting of the can

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• Fig. 2.—New type sound projector designed by author follows principle of wireless record players in playing through home radio.

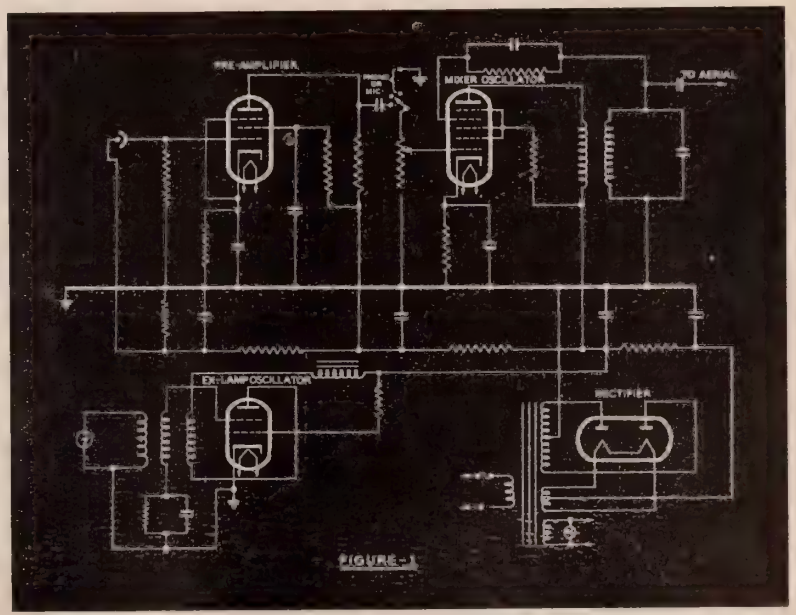
Sound Projector Of The Future?

By EDWARD P. SUTHERLAND

Understandably, much wartime thinking among both movie amateurs and manufacturers went into planning postwar cine equipment. From among the amateurs comes Edward P. Sutherland, formerly of the Army Pictorial Service, with a suggestion for a 16mm. sound projector based upon the principle of the wireless record player—requires no wires between instrument and loudspeaker. Sutherland's description of his proposed projector follows.—ED. NOTE.

SINCE the 16mm. motion picture field is expanding by leaps and bounds, serious consideration has been given to the postwar design of sound projectors. Manufacturers presently are aiming to develop projectors to comply with high quality standards set forth in joint Army-Navy specifications. Consequently, picture and sound quality plus ruggedness and reliability inevitably will result from industry's

• *Continued on page 98*



• Fig. 1—Wiring diagram of author's suggested amplifying system designed to lessen overall weight of the projector unit.



● The four test strips, when sandwitched between glass, may be examined more advantageously. The one showing best contrast, etc., is selected and the roll of film from which it was clipped is given the same reversal treatment, insuring a successfully processed film.

TEST-STRIPS UP QUALITY OF HOME PROCESSED FILM

A Little Extra Time And Four Strips Of Film Can Make A Whale Of A Difference In Reversal Results For The Amateur

By ARTHUR M. SHARP

IT is common practice for the photographic hobbyist bent on making an enlargement of a prized negative, to first make what is known as a test strip, i.e., exposing portions of the negative on a sheet of the enlarging paper in steps of varying time intervals. Upon developing the test strip, the hobbyist may determine the correct time for exposing the full negative in order to make the desired enlargement, by observing quality of the various exposures.

Now if it is advisable to make test strips before enlarging *one* picture, isn't it rather absured for the reversal film processor not to make test strips before processing a roll of four thousand pictures?

When one reads books or articles on processing movie films, one finds they usually state: "develop in first developer until the highlights in the negative image are as black on the back of the film as they are on the front." This is sound advice but useless for pan film which must be handled in total darkness and consequently requires time and temperature development.

The temperature is comparatively easy to control but establishing the correct time for the conditions at hand is another matter. If we use an open reel revolving at say 12 R.P.M. it is one thing, whereas if we develop on a rack in a tank we require another time formula. If our projector has a 300 watt lamp we need a print with less density than if we have 750 watts to brighten our screen. Therefore since conditions vary so widely it is imperative that we work out a processing system wherein uniform results are obtained. Even for processing positive or ortho film, developing by inspection leaves much to be desired. Thus to improve our processing we should emulate the still enthusiast who makes test trips to insure print perfection.

The simplicity of the system is apparent. Merely cut off six inches from the end of the film to be processed. Cut this up into four short lengths and put each strip through the complete process, allowing different timing for the first developer. Develop strip number one, say, four minutes; then give number two six minutes; for strip three allow eight minutes, and finally give strip four ten minutes. When all four have been fully processed, lay out each one alongside the other while still wet, preferably on a piece of glass, for minute inspection. By holding the four strips over an opal glass it will be possible to select the strip which is most nearly perfect. If the print desired is half way between number two and three, we know that seven minutes should then be the correct time for processing the whole roll.

One may think that it takes too long to process the test strips and then have to spend an hour processing the roll. But isn't it worth the extra time that will insure results that are 100% every time we process? Actually it takes only twenty minutes or less to put the strip through the test, since it is possible to take a series of short cuts. Here is the procedure:

An electric clock, a paper punch, glass stirring rod, thermometer, graduate, two pieces of glass, opal and

● *Continued on Page 96*

● An ordinary glass graduate may be used for processing the test strips and, of course, an electric clock or darkroom timer with a sweep second-hand is a handy item to have for timing the development. steps.





● Unless sequences are completed the same day, there is danger of a costume switch marring the continuity. Here the heroine is dressed in red—



● But as she turns to enter her home (in the next scene, which was filmed a week later) she is dressed in a blue and white striped dress!

Producing The Photoplaylet

Shooting A Scenario Picture Is Fun But It Requires A Serious Approach

By L. J. WHITEMAN

SOONER or later, as the amateur's skill in movie making increases, there comes the desire to make a serious movie with scenario, actors, props and selected locations. Perhaps it is only a little backyard comedy with members of the family as players, or it may be an ambitious photoplaylet requiring experienced talent. But in any event, the same obstacle will confront the producer and he must be prepared to avoid them if his production is to run smoothly and an entertaining picture is to result.

The beginners' scenario movie should be short and snappy, with more *action* written into the script than *acting*. Amateurs are notably poor thespians; so give them something to do rather than opportunities to emote! Also the cast should be kept to the minimum. The fewer actors to direct, the fewer the headaches. Players for your cast should be selected for their enthusiasm rather than for their ability to act. With a little patience it is possible to teach one to act the part called for in the script, but to have a player fail to show up after half the picture is filmed, simply because he preferred a holiday at the beach or to attend a ball game, can only work hardship on the whole production staff. Players assigned a part in a picture should have it impressed upon them that the picture demands priority on their spare time until it is finished and the last scene is "in the can."

Often times, the too-ambitious movie amateur will write into his script props and locations that will prove difficult to locate later, often resulting in re-writing the script if not re-shooting some of the scenes. Sometimes the

● *Continued on Page 92*

● Keep away from busy thoroughfares when on location. Cameramen and players work better in the absence of a gallery of onlookers.

● Use reflectors, tripods and other equipment that will give your picture all the class of a professional production. Reflectors are easy to make, kill unwanted shadows in faces of players.





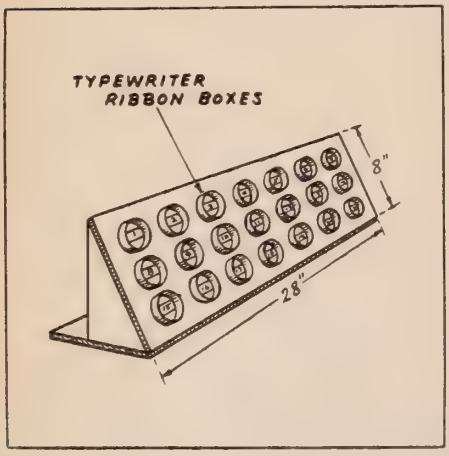
Experimental Cine Workshop

GADGETS
TRICKS
SHORTCUTS

Editing Aid

Discarded typewriter ribbon boxes may be utilized as receptacles for film strips in the process of editing movies. Sketch below shows how they may be used in the construction of a simple editing board. Additional material required is a piece of one-inch pine 8" x 28", two angle pieces of same material, and another piece 4" x 28" for the base.

The wooden pieces are assembled as

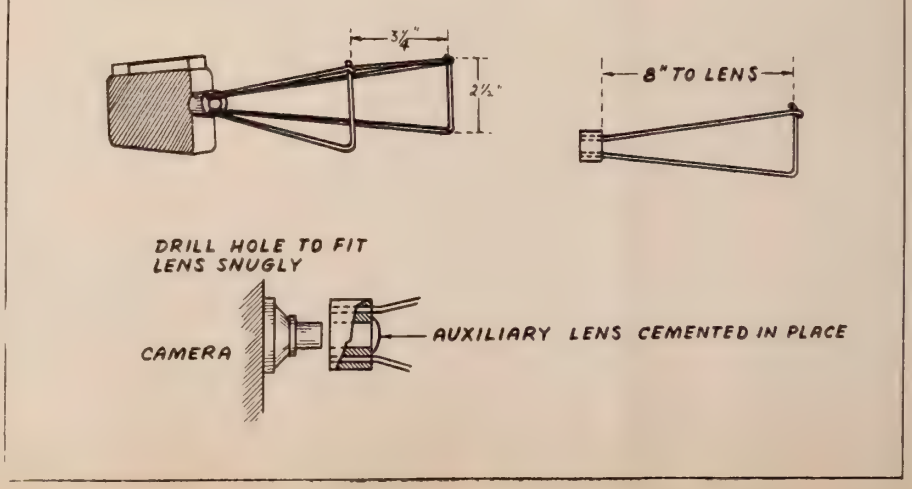


shown, then the typewriter ribbon boxes (21 in all) tacked in three rows on the slanting board. With some boxes, the lids are almost the same depth as the box, making it possible to use both lid and box. Boxes may be obtained from a typewriter shop.

Coiled film sections, when placed in each box, expand when released, clinging securely to rim, thus requiring no snaps or hooks to keep them in place. The boxes should be numbered from 1 to 21. Use a short piece of adhesive tape, ink in the number with a pen, and place it in bottom of box. — *Lloyd Swanson, Brooklyn, N. Y.*

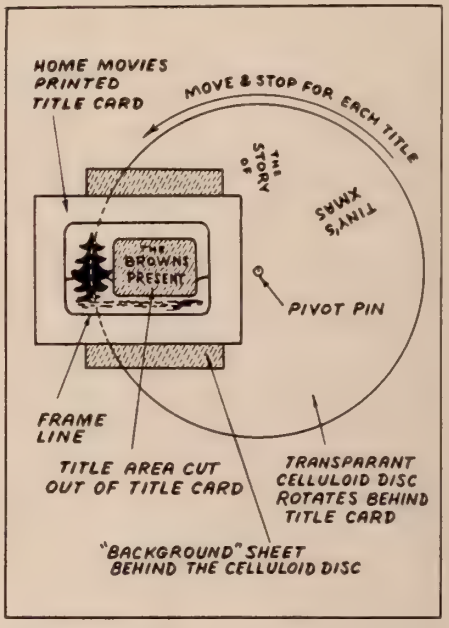
Ultra-closeup Centerer

For shooting small objects at close range or for photographing small typewritten title cards, the gadget pictured below will insure accuracy in aligning object or title with the camera lens. The wire frame, supported by a wooden collar which slips over lens barrel, extends for a distance of eight inches from the camera lens, guiding the camera to correct position before the title or object to be filmed The necessary 5 diopeter supplemental lens is cemented in place on front of the wooden collar, as shown. The four wire supports extend from holes drilled in the collar and bent to form the alignment frame. Gadget is adaptable to any make or model 8mm. or 16mm. camera, the only change necessary being in the diameter of the wooden collar and of the hole to be drilled to allow it to be slipped snugly over camera lens.—*Hugh Romer, Pasadena, Calif.*



Novelty In Titles

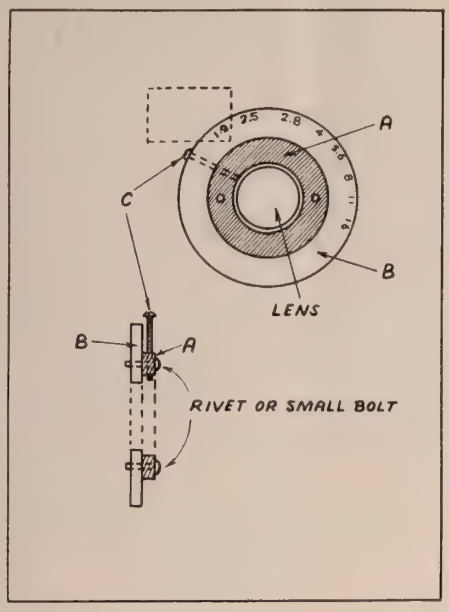
A series of titles such as the credit titles following the main title may be presented in a novel animated manner, where lap dissolves are not feasible, by the method illustrated below. Using any one of the several title cards which have appeared in HOME MOVIES, cut out the center title area to form a window. Letter the title text on a disc of clear celluloid and fix the disc on the titler so that it may be rotated to



bring each title within the title card window, properly centered. Set up the titler so that some action relative to the picture is seen through the celluloid thus providing a moving background for each title, or use fixed background.

Successive titles may be brought into

position by revolving the celluloid disc, stopping long enough at each title to allow the required reading time.—*Delmar L. Brown, Portland, Ore.*



Fading Control

Owners of the Bell & Howell single lens 8mm. camera who utilize the lens diaphragm for making fades, will find this gadget handy in that it makes manipulation of the diaphragm smoother and also provides a guide to the diaphgram openings that may be observed through the viewfinder.

Gadget fits over lens barrel of camera so that figures on the transparent celluloid disc, which correspond with the f/ stops on the lens, may be observed when looking through the viewfinder. The figures show only in the lower left hand corner of the finder aperture, leaving scene clearly visible.

A piece of aluminum (A) 1/8" thick by 1 5/16" in diameter and a piece of clear celluloid (B) 1/8" thick by 1 7/8" in diameter should be turned to size. The celluloid disc should be fastened to the aluminum collar with small machine screws. A set screw (C) should be placed as shown so that it will not interfere with vision through finder at any time. This screw secures gadget to the lens.

The f/ stop figures may be imprinted on the celluloid disc with pen and india ink.— *C. J. Lansing, Detroit, Mich.*

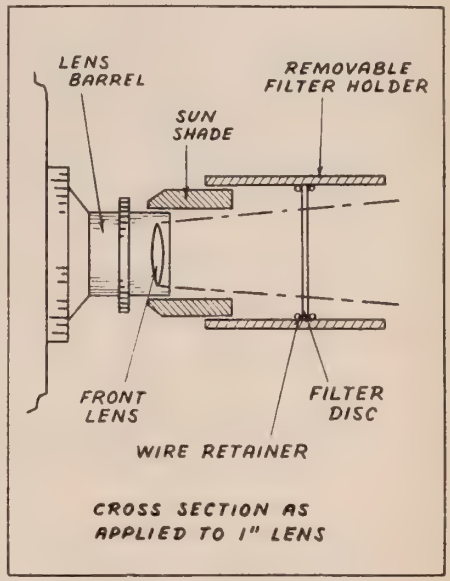
Mounting Filters

Owners of turret cameras with lenses of different sizes may simplify the manipulation of filters, lens, shades, caps, etc., by adding bushings (permanently) to the smaller size lens barrel, increasing its outside diameter to that of the largest lens, thus making possible the use of interchangeable filters, etc., as per sketch below.

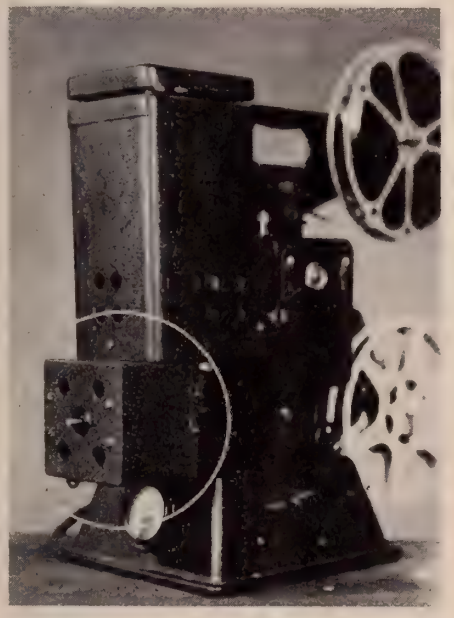
For example, my turret has two lenses, a "one inch" with an original outside diameter of 19/32 inch and a "two inch" lens with an original outside diameter of 25/32 inch.

From a round bar of black plastic I made two sun-shades each with an outside diameter of 15/16 inch, but the inside diameter of one shade is 19/32 in. to fit very tightly onto the "one

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Increasing Projector Wattage

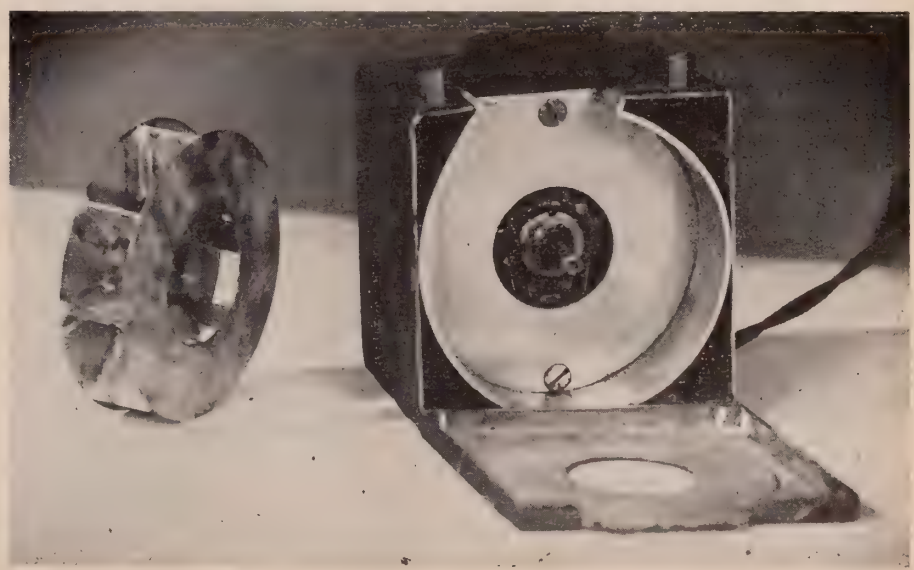


★ The lamp wattage of older model movie projectors can often be increased by the addition of a home-made cooling system such as that illustrated here. Models without a built-in blower cannot use more than a 200 watt bulb, of course, but by adding a simple centrifugal fan, the home movie operator can boost his lamp brilliance to 500, 750, or even 1000 watts.

The blower illustrated was made from the motor of a small electric fan, with blades and motor shell removed, and fitted into a metal box approximately 4"x3 1/2" deep. The impellor is made from a tobacco tin with 8 or more blades soldered in, as shown. A brass or steel hub can easily be turned out on a lathe, or the bushing from a discarded radio volume control will work nicely. The raceway for the blower is made of sheet aluminum or steel, mounted on one end of the motor, with the box cover forming the third side of the enclosure. The whole unit is mounted below the lamphouse of the projector as shown, with an opening provided in the top of the box and bottom of the lamphouse.

Inasmuch as the blistering of a

• *Continued on Page 103*





● Leo Caloia, one of the nation's top 16mm. movie makers, is just one of the many who responded to Planet Pictures' invitation to contribute material for newsreel and short subjects releases.

CONTRIBUTOR CINEMATOGRAPHERS

★ IF THE mention of Planet Pictures Co., appears uncommonly frequent in this department it is only because this infant organization, pioneering in the 16mm. professional field, is widening the horizon of opportunity for the ambitious amateur and semi-professional movie maker in both the making and exhibiting of 16mm. films.

A few months ago, this organization, in a paid announcement in HOME MOVIES, sought the services of serious 16mm. cameramen capable of contributing subject matter for Planet's newsreel and short subjects releases. As may have been expected, cine-filmers from all parts of the Western hemisphere responded with inquiries.

Not until the recent premiere of Planet's 16mm. newsreel, "Planet Color News," was the success of this company's plan for contributing cinematographers made known. With but one exception, every subject included in the newsreel was filmed by former amateur cameramen on assignment by Planet.

Leo Caloia of Los Angeles, whose many amateur films—some of them prize winners—have been described in previous issues of HOME MOVIES, photographed two subjects: a rodeo and the grand opening of Santa Claus Lane last December in Hollywood. Caloia owns a 16mm. Bolex, frequently uses a Cine Special and shoots Kodachrome exclusively.

Ed Drew, who recently returned from Mexico with 16mm. color footage for two short subjects, shot an interesting sequence of a famous veteran of Canada's famous Black Watch regiment for the newsreel.

Wm. E. Gard of Philadelphia, responded to Planet's advertisement with 16mm. Kodachrome footage of the inaugural flight of the transport that recently opened the intercontinental air service to Europe. Planet liked the subject matter and the exceptionally fine photography, bought the footage for its initial newsreel.

Aaron Bramer of Hollywood who has earned quite a reputation as a 16mm. cinematographer, turned in footage in color he made at a recent air show. This subject appears under title of 'Barnstorming Pilot' in Planet's newsreel.

Bob Leach, of Beverly Hills, one of the first to experiment with local 16mm. newsreels for theatres, together with movie

● *Continued on Page 111*

★

Closeups

★

Elliot Cooley, who produced the 16mm. sound film *Golden Horizons* for Ampco Metal Co. of Milwaukee while in their employ, has left that company to form his own 16mm. industrial film producing company.

★

Ralph E. Gray, credited with photographing the only complete 16mm. Kodachrome record of the birth and growth of the spectacular Mexican volcano, Paricutin, is preparing to market a reel of selected footage of the volcano in eruption and other scenes.

★

Toby Anguish has completed photography on *Broken Melody* a six reel 16mm. color drama for the sub-standard film field. Produced in Hollywood, the production features Robert Dane and Wendy Howard.

★

Richard Dix, film player, is latest addition to the fast growing circle of producers of 16mm. films in Hollywood. Dix is reported to have purchased site on Sunset boulevard for purpose of erecting a modern studio for production of 16mm. color films for educational and industrial use.

★

Margaret Cussler and Mary deGive, New York school teachers who filmed *You Can't Eat Tobacco* two years ago as a social science study film, have just completed their second production in 16mm. color and sound, *Not By Books Alone*, intended to emphasize the value of the public library. Their next project will take them into New Mexico and Arizona where they will gather material for their third production revealing the present day living conditions of Indians of the southwest.

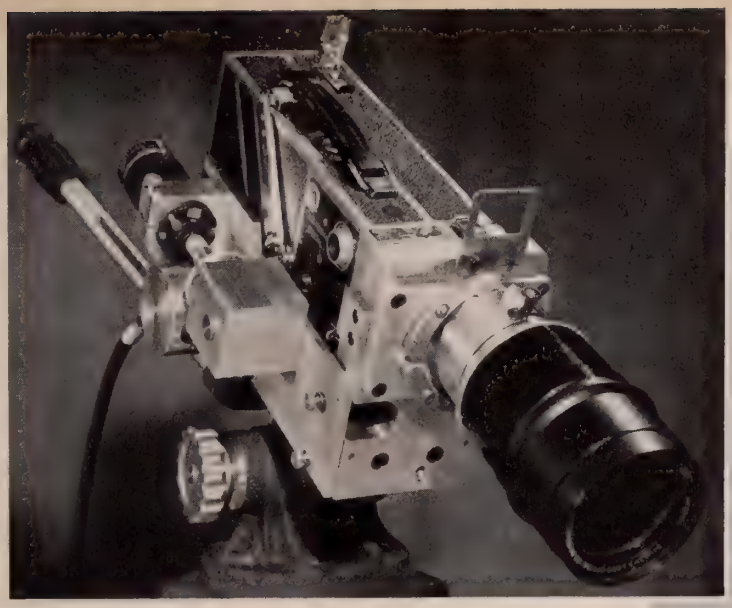
★

Allan Stensvold, president of Society of Sixteen Cinematographers, is currently producing and supervising photography on a series of musical shorts in 16mm. color and sound for Werner Janssen, famed musical maestro.

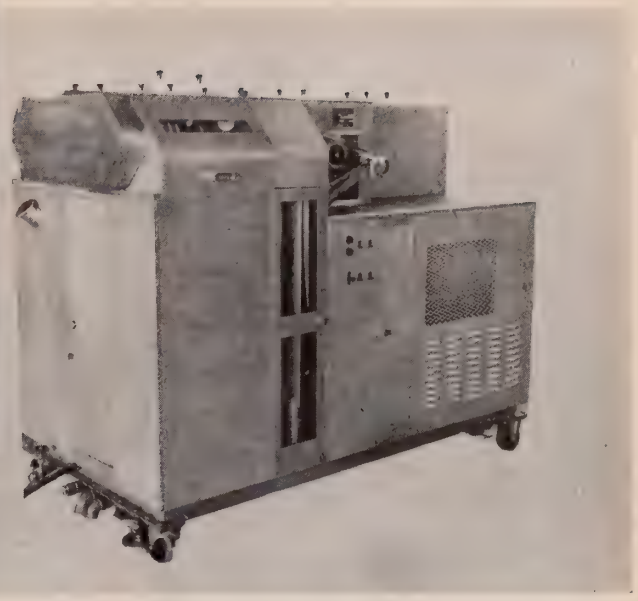
★

Hal Mason, Los Angeles, now heading his own producing company, has completed the editing of his first 16mm. color-sound travelogue in a series of six contracted for release. Initial production covers Yosemite, Shasta Dam,

● *Continued on Page 110*



● All dolled up with compact electric motor and quick demountable long range telephoto lens, this Cine-Special, along with seven others similarly improved, record horse races as a check against fouls, illegal riding.



● Automatic processing equipment at right develops and has race films ready for projection in record time of six minutes.

Cinematic Eyes Check The Ponies

★ NO 16MM. camera has been adapted to so many unique and widely different uses than the Cine-Special. Proving its durability and versatility in many phases of the war and in war production industry, a new peace-time use of this camera is in recording horse races as a check against post-race claims of foul or other inconsistencies.

Begun as an experiment at Hollywood Park, Calif., last summer, the idea soon was accepted by other tracks and today, Telefilm, Inc., of Hollywood, has contracts for installation of the motion picture recording system for a score of tracks throughout the nation.

Each installation brings its own peculiar problems, resulting in the development of specialized equipment to handle the job. Telefilm has adapted the Cine-Special for the photography with special lenses and mounts and a motor drive, as shown in the photo above. Eight such cameras are located in six towers around the race track to photograph closeup action of the horses

● *Continued on Page 113*

Brazil-Bound On Filming Safari

★ A NAME destined to assume importance in the realm of 16mm. commercial films is that of Alice Sumner Penha. Until recently, Mrs. Penha's filming has been confined to secret missions. Now that the war is over, Mrs. Penha is on her own, and the middle of January found her en route to Brazil to produce a 16mm. Kodachrome film on orchid culture to be followed by a documentary of the famous Butatan snake farm in the Brazilian city of Sao Paulo, famous for the production of snake venom for medicinal purposes.

After these two productions are completed, her plans call for a camera record of the hazardous trip up the Rio San Francisco which threads through the heart of the Brazilian jungle. Then if the Brazilian weather and climate permits, Mrs. Penha will proceed into the interior to document a diamond mine.

Mrs. Penha, who was born in Pasadena, California, is known in geological research circles as one of the few women gemologists in the world. A member

● *Continued on Page 103*



● Alice Sumner Penha about to give final editing touches to a recent production under guidance of Hubbard Hunt who will edit and prepare her Brazilian short subjects for commercial release.

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Paricutin is title of 100 foot 16mm. (silent) Kodachrome release offered by Ralph E. Gray, eminent cinematographer of Mexico City. Subject offers rare shots of the world's most modern volcano, affording an unusual study of how a volcano begins and grows, with close-ups of the hot molten lava moving forward to engul a tiny Mexican village. Also shown are scenes of Mexican natives gathering for a festival in the shadow of the erupting volcano and spectacular night shots. Film concludes with recent shots of the volcano showing it in contrast with scenes of its early stages. Further information may be had by addressing Ralph E. Gray, Apartado 2747, Mexico, D. F.



American Antiquities is a new 16-mm. Kodachrome release by Bell & Howell Filmosound Libraries, Chicago, picturing some of the colorful Monument Valley area of the southwest. Beginning briefly at Mesa Verde, Colorado, and passing through the Navajo National Monument, the greater part of the subject is devoted to Monument Valley, Rainbow Bridge, and the Navajo Indian shepherds living in this area. Prints are available for outright sale at $60.00 each, also available from Filmosound Library at a rental fee of $3.00

Castle Films, Inc., adds four new animated cartoons to their list of available comedies this month, releasing for the first time for home projectors the Terrytoons, Farmer Al Falfa, and Mouse Movies. The famous Al Falfa is seen in *Prize Package* and *The Runt*. The Mouse Movie subjects are *Jail Birds* and *The Lion Hunt*. All subjects are available through photographic dealers in two 8mm. editions and three 16mm. editions including one in sound.



The Rag Dog is a new animated cartoon subject released by Official Films, Inc., New York. Plot involves three kittens raiding the ice box at midnight for milk. At peak of their antics, two Scotties, Terry and Blackie appear to send the kittens scampering. The kittens plot revenge. While the pups take over at the ice box, the pussycat trio disguise themselves in rag-dog costumes, take the Scotties by surprise to teach them a well deserved lesson. Subject is available in 8mm. and 16mm. silent and sound in five different lengths.

Appropriated— Eastern Film Libraries, 95 No. Main St., Waterbury, Conn., report the loss from their library of two films: *Flying Deuces,* 8 reels, and *South Of Pago Pago,* 11 reels. Films were obtained by a party giving a Memphis, Tenn. address who failed to return them. A reward of $100.00 will be paid for information leading to whereabouts of the borrower and the unreturned prints, according to Commonwealth Pictures Corpn., owners of the films.

■ ■ ■



Stage Door Canteen is a 14 reel musical production in 16mm. sound available from Commonwealth Pictures, Corp., New York City. This is a simple, poignant love story of an American soldier about to leave for overseas duty, and a beautiful young Broadway actress who is a hostess at the canteen. Star-studded, celebrity-crowded, this is a picture that opens the door of the world's most famous service men's canteen. Among the 48 stars and 6 great name bands featured are Benny Goodman, Xavier Cugat, Kay Kyser, Count Basie, Freddie Martin and Guy Lombardo—making this one of the biggest entertainment films ever to be offered in 16mm.



The Two Mexicos is a new 16mm. Kodachrome sound short subject released by Planet Pictures, Hollywood, Calif. As title suggests, Mexico is a country of rare contrasts—a country with two sides. Shown are modern buildings flanked by ancient structures; beautiful boulevards swarming with modern American cars, yet there are hundreds of Mexican towns isolated from one another because of lack of roads; ten per cent of the Mexican homes are lavishly equipped with modern electrical

8mm
16mm

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☐ Send C.O.D. I'll pay postman purchase price plus postage.

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appliances, yet next door to mansions are mud and wattle huts where the native housewife uses the same methods and implements as her early ancestors. Subject is available on a rental basis.

Post Pictures, New York City, announce the release of two "streamlined" Hal Roach features in 16mm. sound. These are *Tanks A Million* and *Niagara Falls* screening for a little under 60 minutes each. Also just released are two new films in the Scattergood Baines series—*Cinderella Swings It* and *Scattergood Rides High.*



In Society, 7 reels 16mm. sound, was produced by Universal Pictures, now is available for showing before approved non-theatrical audiences from Bell & Howell Filmosound Library, Chicago. Starring Abbott and Costello, supporting cast includes Marion Hutton, Kirby Grant and Anne Gillis. Story concerns a pair of plumbers who go high hat, try to crash society. They go to sea in a bath tub, ride a runaway couch down busy streets, careen dizzily through city streets on a fire truck and finally go fox hunting astride a steer! Rental rate is $20.00.

Other subjects to be released this month are *Moonlight and Cactus,* and *Navajo Sand Painting,* both 16mm. sound.

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Castle's Inc.
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LONG BEACH
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Films Incorporated
1709 W. 8th Street

Hollywood Movie Supply
4279 Crenshaw (Zone 13)

I. T. & T. of the West
3123 West 8th St. (5)

OAKLAND
Walter O. Gutlohn, Inc.
Audio Films Co. Branch
4247 Piedmont Ave. (Zone 11)

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DISTRICT OF COLUMBIA

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BOISE
Idaho Library of Visual Education
811 Rossi St.

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BERWYN
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CHICAGO
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CHICAGO—(Continued)
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Zenith Cinema Service
3252 Foster Avenue (25)

OAK PARK
Midland Film Exchange
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I. T. & T. of New Orleans
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BALTIMORE
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I. T. & T. of Missouri
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NEW JERSEY

ROSELLE PARK
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ALBANY
Hallenbeck & Riley
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BROOKLYN
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King Coles Sound Service
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Medo Photo Supply
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Mogull's Films & Camera Exchange, Inc.
55 W. 48th St. (Radio City)

National Cinema Service
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Nu Art Films, Inc.
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• Continued from Page 81

simplest props are the most difficult to locate when it comes time to arrange the set and shoot. For this reason it is advisable to check source of properties well in advance and secure them, if possible, several days before the shooting date. One ardent movie fan of my acquaintance has written several ambitious movie scripts, none of which have been filmed, although one or two have been started. They were soon abandoned because of the difficulty in finding certain props or locations important to the story.

Once the search for a sword delayed production of one of our movies for weeks. Eventually one was borrowed from a local fraternal organization and the picture completed. During the delay it was difficult to maintain the players' enthusiasm, and several indicated a desire to drop out of the cast. Here, again, we learned the lesson of having everything in readiness before calling cast together and starting production.

An important member of any amateur production staff is a script clerk. Now the script clerk never gets his name in the credit titles, but his function is all important. It is he who keeps track of what each player wears so that the hero, who wore a white shirt and plain tie in the shots made last Sunday, does not appear on the set for the final takes next week dressed in a figured shirt and polka dot tie. Imagine the audience's reaction to a sequence of shots filmed on two different days in which the heroine is shown walking down the street wearing a solid red dress, yet when she is about to enter her house—the shot made a week later—she is wearing a blue and white striped dress! It has happened—even in Hollywood films.

In an amateur movie production, each player should be responsible for his or her own costume and accessories; but every player needs to be checked against error and forgetfulness and the script clerk is the one to do it. Of course, the script clerk has other responsibilities, too, such as keeping track of script changes and making notes of dialogue, etc., as a guide to writing titles later.

Scene locations should be selected with care. Where a normal street scene is required, choose a location away from the center of town, unless script calls for a busy thoroughfare. Thus when ready to shoot, there will be no

Movie of the Month

• From among the films submitted for review by readers each month, the editors select the best and award its Home Movies' certificate for the Movie of the Month. A special illustrated review of the film also appears in the magazine. All films submitted to the editors for review and criticism between January 1st and September 30th, are automatically entered in the annual contest, subject to a second review prior to final judging.

Films receiving Movie of the Month certificates during the past twelve months are:

February '45: No award.

MARCH '45: "A Major Investment," produced by Ralph E. Richards, San Jose, Calif. An 8mm. Kodachrome picture 80 feet in length.

APRIL '45: "Day Dreaming," produced by Mrs. Edith Kerwin, Jamesburg, New Jersey. A 16mm. black and white picture, 175 feet in length.

MAY '45: No award.

JUNE '45: "Worth Scouting For," produced by Al Morton, Salt Lake City, Utah. An 8mm. Kodachrome picture, 400 feet in length.

JULY '45: "Old France in Modern Quebec," produced by Elmer Albinson, Minneapolis, Minn. A 16mm. Kodachrome picture, 1,100 feet in length.

AUGUST '45: "Fellow on a Furlough," produced by George Burnwood, Philadelphia, Penna. A 16mm. color picture 350 feet in length.

SEPTEMBER '45: "Ski Time in the Rockies," produced by Norman Shultz, Salt Lake City, Utah. A 16mm. Kodachrome picture 400 feet in length.

OCTOBER '45: No award.

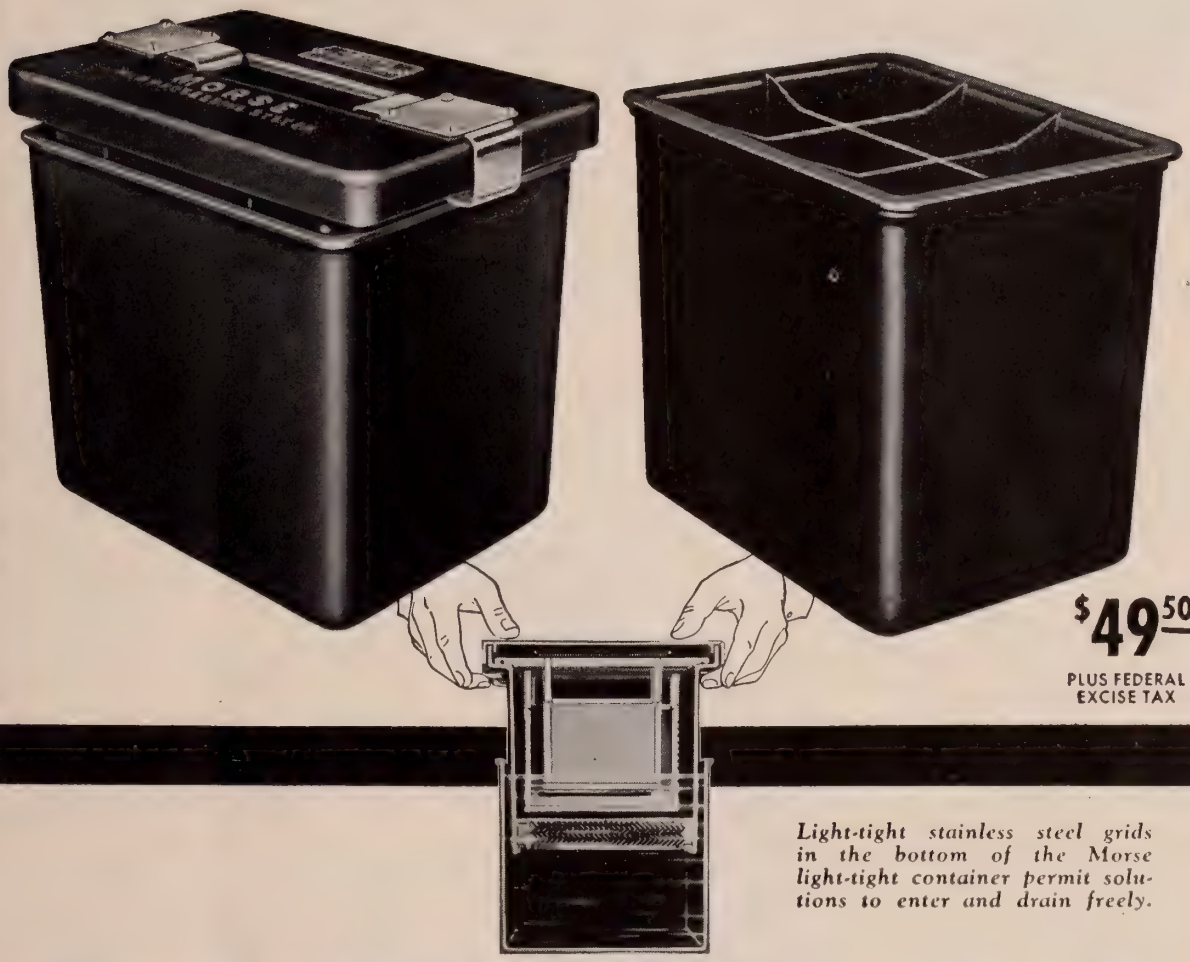
NOVEMBER '45: No award.

DECEMBER '45: No award.

JANUARY '45: No award.

FEBRUARY '45: No award.

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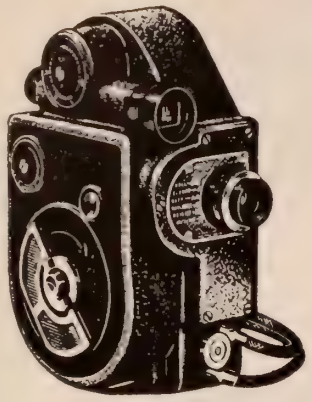
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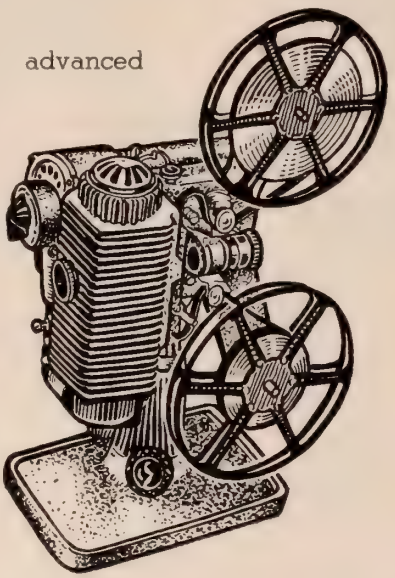
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interruptions by passersby or the curious who invariably want to stand around and watch, much to the embarrassment of the players.

Where convenient, stage as many scenes as possible close to home, even in your own backyard. When going out in the country for locations that are to resemble early days (before automobiles, etc.) or the "wide prairie" as in a western epic, make sure that there are no highways or road signs in the distance to intrude upon the scene to "give away" the location.

In one of our period pictures, we prepared to shoot a scene that called for an old Indian squaw to hobble down to a stream for water. The story was laid in the west before the coming of the white man. The action was perfect and everything went well until the middle of the scene when a large truck suddenly loomed up in the background, stopped and proceeded to watch us work! Worst part of it was none of us saw it—but the camera did!

Again in this same picture, an Indian brave walked down to the edge of a lake. Of course, a man-made lake in a park was all that was available to us for the shot and the background view was quite natural. In lining up the shot, however, we failed to account for the scope of the panning action which was to conclude the shot, with the result that, as the camera panned to follow the Indian, it picked up the diving board in the distance—a prop which instantly spoiled the illusion of the old west in this scene.

A large cast of players sometimes can prove a problem in more ways than one. When not occupied on the set, they have the annoying habit of wandering away, not to be available when their appearance is required in a scene. A solution is to give each player a post on the produc-

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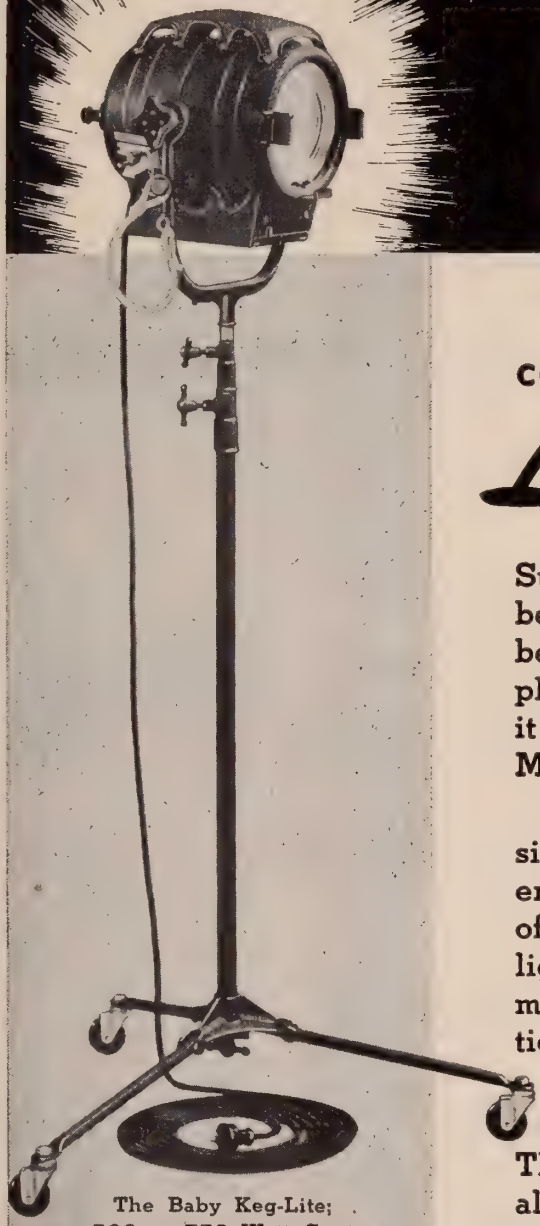
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tion staff—property man, stage hand, assistant cameraman, etc. Then, too, keeping all players thus occupied will avoid that blunder of all blunders—having one of them stumble into a scene accidentally, not know the camera is turning.

Producing a serious picture is serious business. It should be gone about in a business-like manner. A shooting script describing each scene and the action in it should be carefully prepared in advance. The players should be chosen from among friends, relatives and acquaintances who are fully in sympathy with your project. One skeptic can have a tremendous influence on the outcome of your picture, may spoil it entirely.

Last but not least, don't try to complete the picture in a day. Allow plenty if time for adequate rehearsal and for the preparation of each player with appropriate costumes and makeup, when such are necessary. Never resort to a smear of burnt cork for a moustache in place of a reasonable facsimile made of hair simple because better make-up facilities are momentarily unavailable. Nothing makes a picture more ludicrous than makeshift makeup inexpertly applied.

In short, be serious about every phase of your production and a serious albeit entertaining picture will result.

Test Strips Improve Quality . . .

• *Continued from Page 80*

clear and finally a magnifying glass is the total equipment required.

With the paper punch make slight indentations on the edge of each test strip so that they can be identified all through the process—number one to have one punch mark, number two a couple of marks, etc. Adjust your first developer, bleach, second developer and a pan full of wash water to 65° F., then place the bottles of prepared solutions in a large pail of water of the same temperature. This will hold all the solutions at 65° until you are ready for them. Pour a few ounces of the first developer into a glass graduate and you are set to begin.

Decide what time periods you are going to use—say 4, 6 and 8 minutes or whatever the devolper requires. Be sure to bracket the recommended time so you will have a choice of density; that is some will be too light and some too dark. Make out a slip of paper with the time and number of each film strip so there will be no confusion. Viz:

Strip	Development Time	Immerse in Solution at
4	10 min.	7:00 o'clock
3	8 "	7:02 "
2	6 "	7:04 "
1	4 "	7:06 "
		7:10 pour off developer

At seven o'clock or your starting time drop strip number four into the developer and stir continuously. Next put in strip number three at 7:02, etc. Then at 7:10 pour off the developer and wash at least one minute with four changes of water, stirring vigorously all the time. Then pour in bleach and stir for three minutes or until all negative image has disappeared. Again wash with four changes of water then flash to the light. Pour in the second developer and stir until the emulsion is evenly black all over or for about five minutes. Then wash film again. Thus will be completed the reversal process in a speedy manner.

Next take the strips while wet and arrange them in order on the panel of clear glass. Turn on the white light and inspect. Select the one which best suits your fancy or conditions and that will give the correct developing time, subject to any minor corrections as discussed below.

At this point you may say that it is impossible to get identical results in processing as in the test strips unless conditions are identical, and you may be right. So let us discuss the precautions necessary to insure identical conditions or that will allow for differences in conditions. By taking a small portion of the identical solutions to be used on the 100-foot roll for the test strips, we can eliminate any chances for error due to solution difficulties. That is, there can be no error in compounding the small quantity of developer since the same is used throughout. This likewise applies to the age of the solutions.

Since the temperature of all solutions is regulated at 65° Farenheit and provided there is a means of holding them at 65°, we eliminate differences in rate of development in both cases due to temperature differential. But now we come to two conditions which can affect the time of development, viz: rate of stirring or agitation, and complete or incomplete immersion. Likewise with test strips, we dropped each one into four ounces of developer—complete immersion—and stirred more or less continuously. Now if we use an open reel revolving in a tray or shallow tank we do not have complete and continuous immersion. Also we may or may not have continuous agitation depending upon our method of turning the reel—by hand crank or by motor drive. Admittedly these are variations which can affect results.

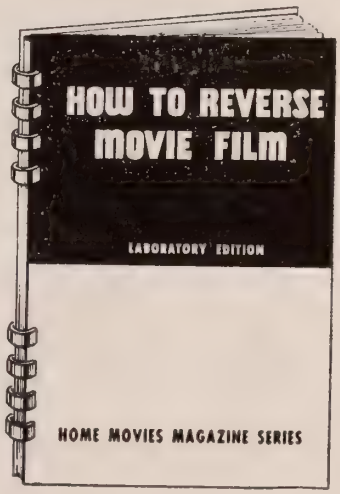
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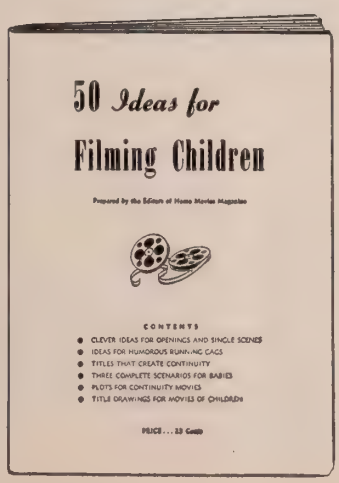
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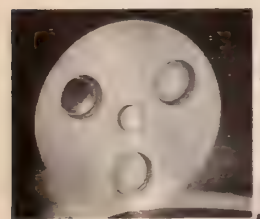
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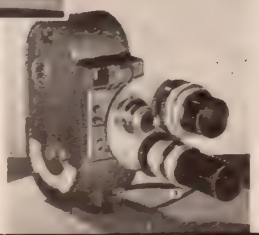


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The answer, of course, is to spend one evening in experimenting. Develop one strip on the reel in the usual manner at the usual time, say six minutes. Complete process in the regular routine wy. Then, with some of the identical solution at the same temperature, make a series of test strips as above, spacing them out at 1-minute intervals on each side of the six-minute period. Process these to completion. Then, when all the strips are finished from both methods, compare the results.

Thus it will be possible to find, in the group of tests developed in the graduate, a strip which corresponds, in density and gradation, with one of the test films developed on the reel. Compare the time and if it is found that the graduate strip developed one minute faster than the film on the reel, this will suggest adjusting the developing time. Cut down one minute from the time previously determined as correct when comparing the test strips of any film to be developed.

This practice of making test strips need not take up valuable film footage—that is, one need not cut into a valued scene just to get a length of film on which to make the tests. It is common with most amateurs to come to the end of a roll of film, during shooting, with a few extra feet left unexposed. This is the material to use for tests. Shoot these last few feet purposely for the test, making sure that exposure, fortified by an accurate meter reading in advance, is right on the nose.

In the darkroom, this length of film may be clipped from the spool, cut into four separate strips, and the tests run as previously described—a step, we reiterate, that will insure successful reversal of film for the home processor.

Projector of Future?

• *Continued from Page 79*

research. However, the retail cost of such equipment to the average home movie enthusiast may prove prohibitive. To some extent, the pre war models were beyond the individual's pocketbook, compelling projector manufacturers to rely upon such sales outlets as industry, schools, churches, fraternities, etc. The anticipated competitive field will obviously necessitate the promotion of sales to movie amateurs in the era ahead.

Aside from the high retail price for 16mm. sound projectors, the individual has had to cope with cumbersome weight and numerous accessories. If the equipment is intended to be portable, these characteristics are a decided disadvantage.

A solution to all of the points brought out thus far would be a projector contained in one case and manufactured from light-weight metals. To further

cut down on the weight and manufacturing costs, a built-in amplifier could be employed along the lines shown in the schematic drawing, Fig. 1.

The "Wireless Projector,"[1] as it may be called, is similar in most operating respects to the popular wireless record players. It is designed to be used in conjunction with a radio receiver inasmuch as the projector amplifying system acts as a miniature broadcasting transmitter. This at once eliminates the weight and expense of a loudspeaker unit.

Its operation is quite simple. The projector employs the conventional sound head consisting of an exciter lamp and photo tube. As will be noted in Figure 1, the photo tube is directly connected to a typical stage of audio-pre-amplification. In some cases, since it is not desired to drive the pre-amplifier tube at its maximum capacity (over-driving will result in the introduction of audible distortion), it may be necessary to use two stages of pre-amplification. This, however, may not be necessary considering the recent developments in vacuum tube design. The output of the pre-amplifier is illustrated as being capacitively coupled to the combined mixer and radio frequency oscillator stage.

In this stage, the radio frequency wave is generated and the audio frequency wave is modulated thereon. The output terminates in a tank circuit and an antenna system which may be in the form of a built-in aerial or a third wire running the length of the power cord.

Another component part of the complete circuit is a typical exciter lamp oscillator stage which supplies high frequency power to the exciter lamp. Some manufacturers prefer to use a dry copper-oxide rectifier circuit supplemented by suitable filter networks to by-pass any audible ripple currents. The power supply illustrated in Figure 1 consists of a full wave rectifier with a pitype filter network. Any conventional circuit of this type may be used. Unfortunately a power transformer is necessary for this type of power supply. However, its elimination is possible if a full wave voltage doubler circuit or a half wave rectifier circuit is substituted.

Omission of the power transformer which is necessary only with full wave rectification would further reduce the over-all projector weight to make for a more compact unit. Since the current requirements for the entire circuit are small, the design of a voltage doubler or half wave rectifier circuit is feasible.

Provision is made, as may be noted, for phonograph or microphone connection at the input of the mixer-oscillator stage. Some designers might prefer to make this connection at the pre-amplifier input to benefit by the

[1]Patent applied for.



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added gain possible by this method.

A modern version of the complete equipment is illustrated in Figure 2. The machine, as shown, is ready for projection. The front cover mounted on slide hinges opens forward to facilitate threading. If the machine is used in a projection booth where sound deadening of mechanism is not essential, the front cover may be removed completely. When the equipment is not in use, the front cover houses the reel arms and accessories such as a spare exciter lamp, projection lamp, oil can, etc. The rear cover houses the spare reel and provides for easy servicing of the projector mechanism. It also allows for rapid servicing of the amplifier which can readily be removed from the case since there is no need for mechanical coupling between the projector mechanism and amplifier chassis.

The recessed control panel contains a microphone or phonograph jack; four push buttons to control the motor, lamp, sound or silent speed, and reverse for rewinding operation; a combination volume control and built-in switch for amplifier; and a ruby-pilot lamp to indicate when the amplifier is on. A Cordomatic type power cord extracts from the rear of the case and retracts automatically when not in use.

In summing up the pros and cons of this equipment in comparison to the conventional projector, they are believed to be as follows:

1. Portability—Elimination of the speaker and accompanying cables means there is one less case to carry. The projector and amplifier if constructed of aluminum and magnesium alloys will be relatively light in weight and small in size.

2. Economy—The retail cost of such a machine should be within the range of the middle-class pocketbook if fabricated on a mass-production basis since a number of component parts in the sound system and the amount of workmanship involved are considerably reduced. In fact, it is reasonable to assume that the cost of labor and parts for the amplifier alone would be equivalent to the average fifteen dollar midget radio.

3. Performance—It is not the intention of this article to suggest changes in projection mechanism, therefore, picture quality should be consistent with the present standards of the art. The sound quality may excel or be inferior to conventional projectors depending upon the fidelity and output of the radio console used in conjunction with the unit. One can readily imagine the beautiful tonal response that would originate from the elite of radios e.g. "Stromberg Carlson," "Capehart," etc. On the other hand, the sound emanating from a midget radio would be intelligable, but by no means acceptable to the

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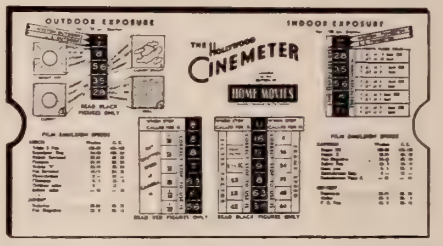
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critical movie patron. The question may arise as to the amount of interference which may be expected during an electrical storm. If a frequency-modulated transmitter is used, the answer is obvious; however, if an amplitude-modulated transmitter is employed, the static is surprisingly inaudible due to the close proximity of the projector to the radio console.

4. Convenience—Maximum convenience is afforded by the centrally located controls. The length of the power cable is held to a minimum and the cumbersome speaker cable is eliminated. Consequently, the machine can be set up for operation in a few minutes. Because of its compactness, the storage space required is negligible.

Time Lapse Gadget . . .

• *Continued from Page 79*

causes it to make contact, thus sending current to the photofloods.

Water is brought to the interval timer through a length of rubber tubing extending from a faucet, or through a garden hose when gadget is used out of doors. Hose or tubing is connected to a short pipe extending from the case. Inside the case and within the cake tin, as may be observed in Fig. 2, is an oil burner needle valve which controls the flow of water upward through a short, curved length of copper tubing and into the can. The rapidity with which the can fills with water determines the interval between each exposure and for this reason the oil burner valve is employed to control water flow to a volume as little as a drip every 10 seconds.

It will be noted that the photos, Figs. 1 and 2, show a slightly different arrangement than that shown in the diagram. The latter arrangement is an improvement and is the one currently in use. Dimensions are purposely omitted in view of the wide variety of materials that may be used in the gadget's construction.

In Fig. 1 is shown the camera stand which is a part of the interval timer cabinet. The base for mounting the camera is an inclined plane which is adjustable for camera angle by moving a small length of wood dowel forward or backward. The dowel is held in position by two pegs in a series of holes provided at half-inch intervals. Thus is afforded considerable flexibility for the camera in focusing it on tall or short flowers or plants as conditions require.

Fig. 1 also shows how the camera starting button is operated by the timer. Attached to the camera button is a rod bent at right angles and counterweighted. The flexible cable extending from the can within the timer is at-

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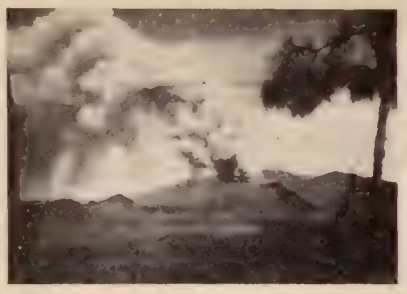
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tached at a point where the bend occurs in the rod. Thus when the can returns to filling position, the counterweight on the camera forces the starting button back to normal position, stopping the camera after making a single exposure.

Other makes of 8mm. and 16mm. cameras may be used with this interval timer simply by rigging up a counterbalanced lever for actuating the camera starting button when attached to the cable of the timer. The workshop enthusiast, of course, will have little difficulty in solving this problem for his own particular camera.

Briefly use of the interval timer involves first, a study of the object to be filmed. It will be necessary to determine how long it takes a flower to open completely from a bud and then decide the extent of the interval between exposures necessary to photograph it so that the action unfolds in the screen in the space of a few seconds. The growth of plants or of seeds must also be analyzed in advance for the same reason.

The length of time required for the complete cycle determined, tests must then be made to determine at what rate the water must flow into the can to cause it to operate periodically as required. With this information at hand, the camera and interval timer, and the photoflood lights, if such are required, may then be set up before the subject to be filmed, the source of water tapped and cinematography entrusted to the robot cameraman operating from the inexpensive power of H^2O.

Contrast In Titles . . .

• *Continued from Page 75*

the opal glass. Looking from the top again, the lens will point directly at a brilliant white field with the block letters standing out in sharp relief. This method has a decided advantage over the other method of using reflected light on white paper and black letters. No matter how black the letters are there will always be a slight reflection from them and contrast consequently will suffer. Also in the reflected light method, exposure must be very accurately made; otherwise "filling in" of the letters will result in the title image.

In the transmitted light arrangement, however, there is no light whatsoever that may reflect from the letters. The letters will stand out in jet black relief against the white background, eliminating any filling in. Also in this method very little light is lost by reflection, as the photoflood is pointing directly toward the camera, through the opal glass, of course, and the white background is very brilliantly lit. Thus the lens can be stopped down considerably, automatically increasing the sharpness of detail in the letters, provided of course that exposure is approximately correct and time and temperature development is used.

The most reliable exposure calculations should be made by means of an exposure meter reading directly from the opal glass *without* the title letters in position. This will give a "white card" reading from which the lens is set directly. Positive film is supplied with white card readings set for its emulsion speed so that the film exposed to a white surface and exposed according to the meter reading off that surface will produce on the final developed film a comparable area, opaque and correctly defined.

It would be hard to give a satisfactory chart of exposure settings due to the many variables that would be present in any one set-up. For anybody making such a titler it would be well worth his time to make a more or less permanent titling set-up to eliminate these variables. Such a titler would be similar to a printing box, although preferably a little larger. (See diagram).

A wooden box about 12 by 14 inches and from 12 to 24 inches deep would serve the purpose very well. The accompaning sketch should serve as a guide for construction. For lighting the opal glass, No. 1 photofloods will give ample illumination if they are placed far enough from the glass and strategically located to provide even and diffused lighting from hot spots. There are many variations to this procedure. Instead of using block letters on glass, lettering of title text may be done on a rough paper that has sufficient texture to give a pleasing grey mottled effect. This would be placed right over the clear glass and exposure computed directly from the title paper.

So far, this method has been explained for use with black and white positive film. For making clean cut color titles the use of colored gelatin for letters and background will produce a very strong and dynamic color film title. Exposure for this method would be computed directly from the complete title set up.

There are naturally many types of titles that could not be made by this method. The art type title for special lead in and end titles is best done by reflected light; but for the regular subtitle and for special effects needed in some films, this method will give clear, easy to read, professional looking layouts on the amateur screen.

ED. NOTE: The author of this interesting article omitted including his name and address at time of submitting it to HOME MOVIES. He is requested to write the editor so that check in payment may be forwarded to him.

Brazil-Bound . . .

• *Continued from Page 85*

of the Gemological Association of Great Britain and America, Mrs. Penha was on special assignment in Brazil during the war to purchase diamonds and strategic minerals for the two countries. While photographing diamond mines, Mrs. Penha became seriously interested in cinematography and now intends to make it her profession. As the photography of each subject is completed, the films will be sent to Hollywood where Hubbard Hunt will edit and prepare them for commercial release through Planet Pictures, Inc.

Increasing Projector Wattage . . .

• *Continued from Page 83*

high wattage projection lamp occurs after the current is turned off, which ordinarily stops the blower while the lamp is still hot, it is good idea to wire the blower motor directly across the line cord so that it may be run continuously, even when the motor and lamp of the projector are turned off.—*Hawthorn Sutton, Jackson, Mich.*

TITLE EDITING

★ THE final task in title making is splicing the finished titles into the film. Probably 95 per cent of all subtitles are cut in just preceding scene they describe. This is naturally the logical place for them, since inserting a title after the scene confuses the audience; the scene has passed and regardless of what is written in the title, its value is thus lost.

Frequently a title can be cut-in in the middle of a scene, as in case of spoken titles. This is also true for emphatic titles when important action they describe occurs near end of scene. If title were placed at beginning of such a scene and the action described was not immediately forthcoming, its full effect would not materialize.

Ofttimes it is difficult for the amateur to determine exactly where to cut in a title. Here, filmviewers or action-editors are most helpful, for in the case of cutting-in spoken titles, the difference of even two or three frames in the cutting can make a difference in the intended effect.

Close cutting is not always feasible with all filmviewers. In such cases it will be helpful to mark point first determined for cutting in title with a small piece of colored scotch tape, then run film through viewer at normal speed. The flash of color will denote where title is to be cut. If visual effect is not the one desired, colored bit of tape can be moved forward or backward, until desired effect is achieved.



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REVIEWS... of Amateur films

By J. H. SCHOEN

DIAPER DIARY, 150 feet 8mm. Kodachrome, was filmed by Lee Bacon of Petaluma, Calif. Here is a baby record filmed with new and novel twists that set it apart from the usual run of baby pictures. Introducing the film is a series of credit titles on diapers hanging on a clothes line. Only one diaper fills the film frame at a time, and after it has remained on the screen long enough to be read, the line moves, carrying the diaper away and bringing the next one into view with new title text. The lettering was painted on the diapers.

The impending birth of a baby is indicated by a sequence of closeups of a man's feet slowly pacing before a door; of traysful of cigarette stubs, etc. Then a nurse makes her appearance to announce the child is born and the husband falls in a faint.

At this point the scene fades out and into a shot of the child, now at home, being nursed by its mother. The camera moves in for a closeup of the child reclining in its mother's arms and staring into space, obviously thinking. What it is thinking about is cleverly implied by superimposing various scenes in the upper left hand corner of the scene, similar to a dream effect.

The superimposed scenes are from Castle Films and Official Films newsreels. How this trick effect was executed by the filmer was not explained. The photography in general, though, is pretty near tops.

The picture concludes with a diaper moving into view to fill the screen and bearing the words "The End." No technical data concerning equipment used is available. The picture has been awarded Home Movies 3-Star Merit Leader.

ROMANCE OF A SAWMILL is a small package, as films go—only 75 feet of 8mm. Kodachrome—but through its good photography and skillful editing it tells a story that many other filmers might require several hundred feet to achieve the same result.

Filmed by Virginia Smith of Salt Lake City the picture opens on a forest vista, then moves in to show a team of horses drawing a felled tree. Other scenes follow to give the general impression of activities within a lumbering camp. Then we see the logs arriving at their destination—the saw mill. The camera shows how the logs are maneuvered into position for sawing, the sawing operation, then how the newly cut lumber is sorted and stacked. Even methods of disposal of the by-products—slabs and sawdust—are shown. The picture closes with shots of lumber being trucked to market.

This is an exceptionally well photographed picture. Each scene shows that careful analysis preceded the shot with result that fewer scenes were required to tell the story. While there is need to re-arrange one or two scenes, editing generally is above average. Titles are amply descriptive and well executed. No technical data concerning equipment used was furnished by the filmer.

Home Movies awarded this picture a 3-Star Merit Leader.

GIRL SHY, running 250 feet 8mm. black and white, was filmed by Hal Sodergren of Los Angeles. This is a photoplay that concerns a lazy husband who prefers to drink beer and play his saxophone instead of working. After his wife remonstrates with him, he happens to see an advertisement in the personals column of a newspaper wherein a young lady advertises her desire to meet an attractive man. The husband tries to call her by telephone several times without success.

Resuming his beer drinking he falls asleep and dreams of meeting the girl whose ad he saw in the paper. In dreamland he calls upon the girl who admits him to her home. She retires to her boudoir to freshen her makeup, etc., leaving the man alone in the parlor. Getting restless, he leaves the house

★ EVERY filmer of amateur movies, whether a subscriber or not, is invited to submit his films to the editors for review and helpful criticism. This free service applies to any type of picture whether it be your first movie or a pretentious photoplay effort. Aim of this service is to help you make better pictures.



and goes to a nearby market for several bottles of beer. During his absence, the girl's husband unexpectedly arrives and when the man returns with the beer, the husband greets him at the door.

Thus taken by surprise, the man with the beer pretends to be a grocery clerk, thrusts the beer into the husband's hands and quickly departs. But before he gets far, the husband calls after him. Assuming the husband has learned the real purpose of his visit, the man begins to run and the husband gives pursuit.

The man knocks people down in his flight, climbs fences, tears seat from his pants, before the husband finally corners him. "I want to settle with you," the husband says, "for the beer."

The dream ends here and we see the man as he awakens from his slumber. Seeing the beer bottles nearby, he resolves never to drink again, pours remainder of beer into kitchen sink.

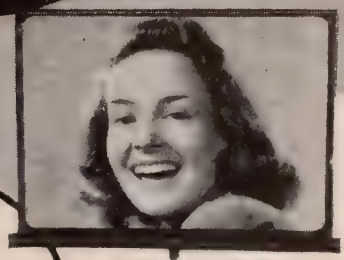
Sodergren is to be complimented for the manner in which he developed his original story and for the excellent photography which made the situations more real than is implied in the telling. The editing is excellently done with continuity further enhanced by well written titles.

Good all around effort easily earned for Mr. Sodergren a 3-Star Merit Award leader.

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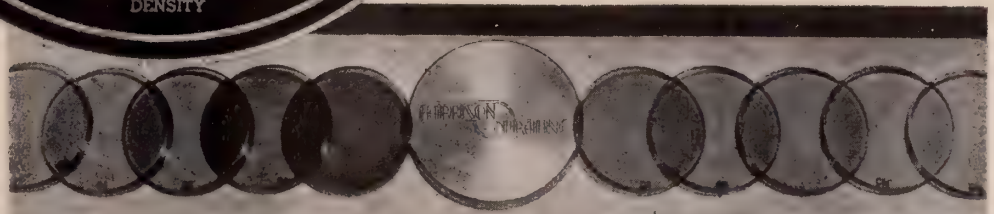
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If You're Planning A Movie Making Vacation South Of The Border . . .

Here Is Important Information For Those Planning To Travel By Automobile

EDITOR'S NOTE: Since publishing the several fine articles by Herbert C. Lanks describing movie making opportunities for the amateur in Mexico and the Central America countries (see October, November and December, 1945, HOME MOVIES), many readers, obviously planning to combine filming with an automobile tour south of the border, have inquired of the editors concerning present conditions of the Pan American highway beyond Laredo, Texas.

For authentic information we inquired of the National Automobile Club and are re-printing herewith a condensation of an article from a recent issue of NATIONAL MOTORIST written by Maurice E. Gilmore, director of overland transportation, Office of Inter-American Affairs.

The distance by Pan-American Highway from Laredo, Texas, to the Panama Canal is approximately 3,336 miles; it will be two years or more before one can drive in any degree of comfort even over this section of the highway. Right now, one can drive from the United States border at Laredo via Mexico City to a point about fifty miles south of Oaxaca, Mexico, a total of 1,135 miles. And, as far as the American motorist is concerned, the highway ends trere, because there are gaps totaling some 400 miles between that point and the border of Guatemala.

The fact that the five Central American republics have, between them, some 1,000 miles of finished Pan-American Highway is of interest to the local inhabitants of those countries only, as at present there is no way to get there by car from the United States. It is believed that the 400 missing miles in Mexico will be completed by 1947.

Between the Panama Canal and the border of Colombia there is another gap of nearly 206 miles through jungle country for the construction of which no provision has been made. This may not be built for eight or ten years.

Within the South American republics long stretches of the Highway have been completed and are now being used by the citizens of those countries; but this mileage is closed to the North American motorist unless he takes his car to South America by steamer and brings it back the same way.

On the other hand, there is every prospect of a large and increasing volume of postwar motor-car travel from the United States to Mexico; entering Mexico not only via the present Laredo gateway, but also by new roads now in prospect leading southward from Brownsville, El Paso, and Nogales. Mexico promises to be a most popular travel objective and should be carefully evaluated as such.

The Pan-American Highway in Central America is now open at all seasons for through, continuous traffic from the southern border of Mexico to the northern border of Costa Rica. This taking into account the minor detours listed below.

One can drive from Guatemala City to Managua (553 miles) in two days in dry weather and in three days when it rains. A passenger and express bus line now operates over the Pan-American Highway from Tapachula in Mexico (near Guatemala) to Managua in Nicaragua, a distance of about 746 miles.

In answer to the question: "How much of the highway is in 'all weather' condition," the following summary is offered based on the latest road reports:

Guatemala—All-weather from border to border.

El Salvador—All-weather, border to border, including a detour of about 21 miles at the southern end during the rainy season.

Honduras—All-weather, border to border, including a detour of about 19 miles in rainy season.

Nicaragua—All-weather, border to border—245.44 miles—with the exception of two sections totaling 75 miles which involve detours in the rainy season.

Costa Rica—The highway in Costa Rica—about 424 miles—is not passable at all seasons. In the north there are some 124 miles where cars can get through in dry weather with difficulty, and in the south there are 112 miles of bad roads and trails where cars cannot get through at all.

In southern Costa Rica between Angostura and San Isidro the highway, in crossing the Talamanca range, climbs to nearly 11,000 feet above sea level and continues for 10 miles at elevations between 10,000 and 11,000 feet. This was one of the most difficult sections

of the entire highway to build and promises, also, to be a difficult section to maintain.

Panama—In the north, between the border of Costa Rica and Volcan, 35 miles are listed as trails only. At Chepo, about 37 miles south of the Panama Canal, the highway ends. Between Chepo and the border of Colombia there are approximately 200 miles of wild jungle country through which a route has never been surveyed. As there is no economic reason why Panama should build this 200-mile stretch, it is not likely to be built for a good many years. Within Panama, that is, between Volcan and Chepo, there are 372 miles of the Pan American Highway open for year-round use.

Now that the war is over, the tourist will again take to the roads, and the Pan-American Highway will have a strong appeal. As far back as 1912, when Mexico's paved roads ended at Monterrey, 175 miles south of the border, 2,000 cars made the trip from Laredo every week-end. Multiply that number by thousands, and some idea of the future motor traffic on the Pan-American highway can be gauged.

Opportunities In Lecture Films . . .

• *Continued from Page 7-*

stantly occur to give the cameraman opportunity to add unusual human interest touches to his lecture film.

Unusual occupations or customs should be given more than ordinary attention. Where these are encountered, the filming of them should be well planned in advance and the subject filmed in a thorough-going sequence of medium and closeup shots. The Navajo rug weavers and the pottery makers of the western Indian reservations; the candle makers in Olvera Street in Los Angeles; the wild horse tamers of Wyoming; the cotton pickers of the south—these are subjects of more than ordinary interest that have been filmed before but not always with imagination and novelty. The tactful cameraman with originality and patience will still find a way to shoot such subjects with a "new slant," thus adding another highlight to his film.

Originality, a good camera eye, and a nose for news are the attributes of a successful lecture-film cameraman. If you believe you are blessed with these, then there is no reason why you shouldn't give this interesting and lucrative field of movie making a try.

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Movie Magic . . .

• *Continued from Page 71*

lenses and boasted of the unusual shots he accomplished with them. The amateur should, however, know what he wants and what he expects to do with the lens or lenses after acquiring them.

With a wide angle lens it is possible to make a flower garden appear larger on the screen than it would if filmed with the standard lens because, in a general way, perspective varies according to focal length of the lens. A wide angle lens, being of short focal length, shows the background to be farther away from the foreground than a longer focal length lens would show it.

On the other hand, a telephoto lens, with its longer focal length, obtains the opposite effect. It brings the background closer to objects in the foreground, and objects in the immediate background appear larger.

Then there is the use of a wide angle lens to increase the effect of speed of an object approaching the camera or going away from it. For example, two cameras, one with a telephoto lens and the other with a wide angle lens, are focused on a man in an outdoor scene. The two cameras are located so that the man will appear the same size in the pictures taken by each camera. In the wide angle lens shot, a telephone pole fifty feet behind the man, will appear farther away than it will in the shot made with the telephoto.

In the same scene, an automobile travels from the telephone pole to the man. In the wide angle shot it will appear to travel much faster than in the telephoto shot of the same scene. Perhaps you may have observed this unusual effect of the telephoto in newsreel shots of a horse race, particularly where the horses are coming straight toward the camera. Filmed with a telephoto, the horses appear to be running fast, yet their progress forward seems peculiarly retarded.

By comparison, a characteristic of the wide angle lens is its ability to lend the illusion of increased speed to an object moving within a scene—toward or away from the camera—because the object will appear to have farther to travel in the same length of time as would be required were the shot made with a regular or standard lens.

While an average closeup of a person can be made with lenses of any focal length, it is advisable to use a wide angle lens if the background objects are some distance away and it is desirable to retain the background in fairly sharp focus. This is because of the greater depth of focus of the wide angle lens.

When using a wide angle lens, the subject will appear to stand out by



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virtue of the perspective affording something approaching a stereoscopic effect; while with the longer focal lenses, the subject will stand out by virtue of the background not being in sharp focus. By using the telephoto with a small stop for a closeup, background definition can be increased but the general result will be an overall flatness of the scene. In using any lens for closeups, however, lighting of the subject and difference in light values between subject and background are of considerable importance.

Lenses of long focal length, i.e., those classified as telephotos, aid our camera just as we aid our eyes in using field glasses or binoculars—they give the effect of having made the shot from a point much nearer the subject. Angle of field is narrowed and less of the subject is included, but detail is larger. The greater the focal length of a telephoto lens, the greater the magnification of the picture. Therefore, the farther an object is from the camera, or the smaller it is, the greater the focal length of the telephoto lens required to bring that object to full size on the screen.

Telephotos are useful in filming such subjects as wild life, inaccessible detail in architecture, and sports events—subjects which cannot be approached close enough to film with a regular lens.

With the very long focal length telephoto lenses, the shortening up of an object such as an automobile is so great as to be quite noticeable. Therefore it is best not to use a longer focal length telephoto lens than is necessary. The popular size is 3 inch (16mm.) or 1½ inch (8mm.), as this size gives a good degree of magnification without making the perspective of the picture appear unduly distorted.

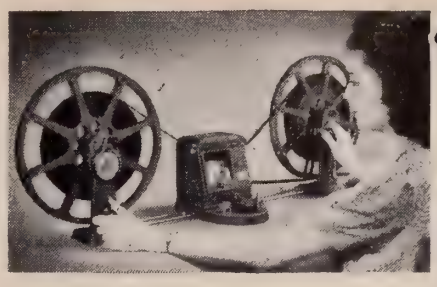
A tripod or solid support should always be used with a telephoto lens, as any movement of the camera is magnified on the screen, just as the subject itself is magnified.

There are other purposes, too, for which a telephoto may be used. In a garden scene, flowers in the background will appear larger than usual and thus provide an interesting setting for a figure in the foreground, since the perspective of this lens is not so sharp as with shorter focal length lenses.

The telephoto is also useful in taking a close-up immediately after a medium shot, alll without moving the camera or subject position. This is particularly effective and simple when the camera is equipped with a lens turret, which permits quick change of lenses.

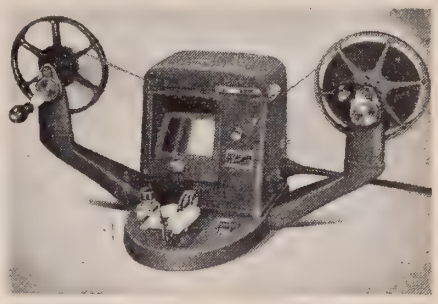
A telephoto lens tends to make objects appear closer together than does a standard lens, providing the objects are grouped and not strung across the picture scene. This may be studied to advantage by making a shot of a street

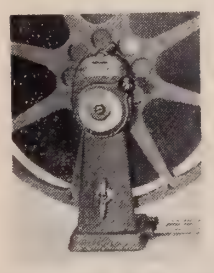
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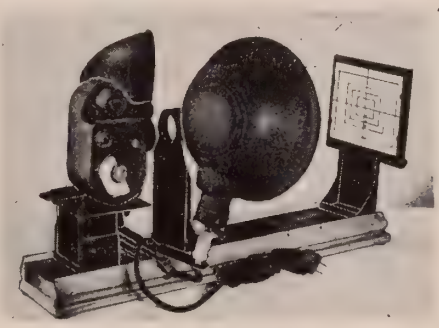
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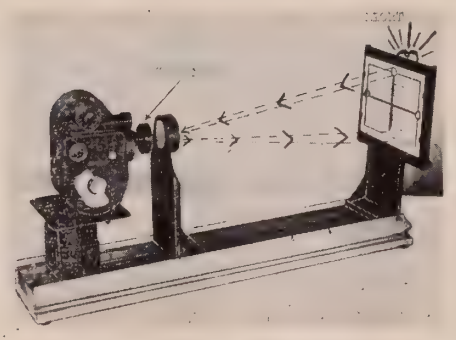
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lined with telephone poles. The poles will appear relatively close together, compared to the way they would appear if photographed with a standard or wide angle lens. This is interesting because there are times when this effect can prove useful.

The telephoto's focus should be set at the exact distance from camera to subject. Just as we must focus our regular camera lens more carefully when making closeups than when making long shots, it is imperative to exercise the same care with a telephoto, for, in effect, the telephoto is bringing us a closeup, too. A telephoto must never be set for fixed focus. It cannot be set at twenty-five feet and used as fixed focus as can a regular lens.

It will be seen, then, that the scope of an amateur's camera, be it 8mm. or 16mm., is greatly increased by the understanding and use of different focal length lenses. Recently a beginning amateur asked why three lenses are used by some amateurs when one would appear to do just as well. It was explained that, unlike the still photographer who produces a negative of a desired scene in almost any format, then crops it in making the final print, the movie amateur must do his cropping with the camera. The cinematographer, lacking the flexibility of the still photo process, must secure the desired image on his film with the camera.

While one lens ordinarily can serve the still photographer satisfactorily, the serious movie amateur finds it almost necessary to have, in addition to his regular lens, a wide angle lens and at least one telephoto lens in order to have complete mastery and flexibility of difficult shots.

Closeups Of Pro-16mm. Activities . . .

• *Continued from Page 84*

Mount Shasta, and the California redwoods.

★

S. C. Jacobs has recently formed Chapel Films with headquarters in Culver City, Calif. Initial production schedule calls for ten 16mm. musical short subjects in color and sound, three of which already have been completed.

★

Dick Gearing, having established his own production company in Hollywood, already has in release a short subject in 16mm. color and sound of the famed annual Tournament of Roses which took place January 1st in Pasadena, Calif.

★

Tom Emmett, general manager of Hollywood Film Enterprises, Inc., Hollywood, announces that the company has installed four new high precision 16mm. optical printers, marking this company's bid for the fast growing business of duplicating 16mm. color films. New equipment will enable Hollywood Film Enterprises to offer 16mm. film producers all the variable cinematic effects, heretofore available only to the 35mm. film industry, in conjunction with precision optical duplicating of original Kodachrome films.

★

Philip Mannino, film technician, is conducting a five week's course on use of 16mm. sound projectors at Pennsylvania State College under sponsorship of college's visual aids department.

★

Michael deMartino, formerly with General Film Laboratory in Detroit, has opened a new service to handle editing of 16mm. industrial films. Service will be offered nationally to all producers of 16mm. films intended for commercial distribution.

★

Ted Phillips, cinematographer for Burton Holmes, returned to Hollywood from Brazil the first of January with over 3000 feet of 16mm. Kodachrome exposed in that country. As we go to press, the footage, completely edited, has been forwarded to Mr. Holmes, now on eastern lecture tour. An exclusive preview of this film for HOME MOVIES editors reveals it to be Ted Phillips' best cinematographic work to date.

★

Coronet Instructional Films, Glenview, Illinois, are seeking contacts with 16mm. cinematographers of ability to furnish them color footage on assignment or 16mm. stock footage of interesting subjects.

★

Maurie Webster, onetime emcee of CBS's Hollywood programs for amateur photographers and movie makers, has returned to Hollywood after discharge from Navy and is specializing on narrating for producers of 16mm. industrial, news and travel films.

★

Tommie Braatelien and Ed Drews recently pooled their cinematic skills to produce a 16mm. short subject in color of the Pasadena Tournament of Roses. With their cameras they recorded how the floats were built and covered with thousands of real flowers, then showed the floats on parade, alternating camera angles to give nice variety to the film. Subject was subsequently sold to Planet Pictures for release and distribution.

Contributor Cinematographers

• *Continued from Page 84*

amateurs Ralph Chandler and Bill Childs received an assignment to film a grid game in Los Angeles between the Marines and the Bluejacket elevens. The three cameras secured fine coverage of the game and this subject is a highlight of the newsreel.

Jack Taylor, the only contributor with previous professional experience, contributed additional footage for the Santa Claus Lane sequence.

Eight 16mm. cinematographers thus have received professional recognition of their work. These and other contributing camera men will find the door of opportunity opened wider for them as production of the Planet Newsreel, reputedly the first news release exclusively in color, is stepped up to keep pace with the growth of 16mm. entertainment film exhibition.

Cine Workshop . . .

• *Continued from Page 83*

inch" lens, while the inside diameter of the other shade is 25/32 in. to fit very tightly onto the two-inch lens. These are left on permanently.

A set of filter holders were made of aluminum tubing of 15/16 inch inside diameter so each filter slips on over the sun-shade of either lens. Similarly, my lens caps are interchangeable, and this greatly simplifies matters as I regularly carry six filters and two lens caps.

The comparatively long barrel (about an inch) of the filter holders serves a dual purpose; as each filter is mounted in the center of the tube (held in place with a wire ring on either side) additional sun shade is thereby provided as well as protection from finger prints and dust. In fact pure gelatine filters may be used this way, and not only do they cost less but are a decided advantage especially for color work, as they cause less interference with the function of the lens than even a "coated" glass filter.—*Richard J. Cowan, Los Angeles, Calif.*

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• *Continued on page 113*

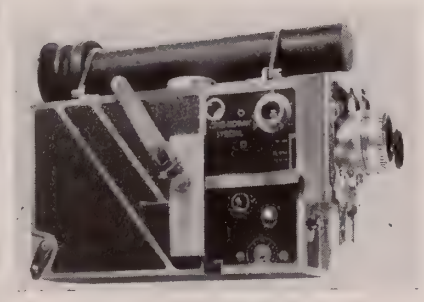
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• 3-LENS turret for Bolex L-8. Mounts on camera like lens. Fits standard 8mm. lenses, $22.95. Order direct. STEVENS ENGINEERING, 2604 Military, Los Angeles 34, Calif.

• PANCHROMATIC double 8mm. Weston 24-16 bulk film, 100 ft. $3.75; 400 ft. $14.00; Univex Ultrapan single 8mm. film, $1.10; twelve reel 200 ft. 8mm. metal film chests, $3.50; Craig senior rewinds, $10.00 pair; Craig junior rewinds, $5.00 pair; General Electric DW-58 exposure meter, $23.75; DeJur 5-B exposure meter with case, $16.18; 30" x 40" Radiant screen model DS, $13.75. Shipping charges prepaid except on C.O.D.'s. RITTER CINEMA SERVICE, "Home Movie Headquarters," 507 South Oak Park Ave., Oak Park, Ill.

• 1946 Movie Mite sound projectors, $250.00. Ideal for home or office. Shipping charges prepaid by remitting with order or send 1/3 down, balance C.O.D. CHARLIE POORMAN, Dept. HM, Schuylkill Haven, Penna.

• WESTON Master II exposure meter, $29.67. Write us your needs. We buy, trade, lists. CAMERAMAN, 542-H Fifth Ave., New York 19.

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• NEW and used Victor, Eastman, Ampro, Holmes sound and silent projectors; films, projection lamps; Griswold and Craig splicers, rewinders, reels, camera films. ZENITH, 308 West 44th St., New York City.

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• NEW DW-58 General Electric exposure meters, $21.00, tax included; 8" x 10" photos famous Jackson Hole elk herd, $1.00. ZOTTI PHOTO SERVICE, Box 170, Rock Springs, Wyo.

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FILMS FOR RENT OR SALE

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• I BUY, swap or sell 16mm. sound films and projectors, new or used. BILLS FILM SERVICE, Box 231, Calwa City, Calif.

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• MOVIES: over 150 names and addresses where to obtain free, silent, sound, color films. Box 875, Reading, Pa.

• USED 16mm. sound films for sale. Reasonable prices. Free list. BEN MILES, 1414 24th St., Galveston, Texas.

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• 35MM. & 16MM. sound features and short subjects for sale. Also 16mm. slightly used sound machines. We rent 16mm. sound complete programs, feature and short subjects as low as $6.75. MERTZ'S 16MM. FILM SERVICE, Springfield, Ill.

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• MOVIE camera films: 100' 16mm., $2.50; 25' double 8mm., $1.25. Free developing. BETTER FILMS, 742 New Lots, Brooklyn 7, N. Y.

FILMS FOR EXCHANGE

• TIRED of your films? Swap them! No cash charge. Send for our swap plan. HARVEY R. IRIS, Box 539, Brockton, Mass.

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• 6 or 8 EXPOSURE roll finished. Giant size, 30c. Your cartridge reloaded with Weston 64 film, 60c. THRIFTY PHOTO, Box 46, Southgate, Calif.

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• TITLE CENTERING GUIDES 10c each. Available for every popular make and model 8mm. and 16mm. cine camera (except Perfex and Bolex L-8) are these simple, easy-to-use title centering guides that assure quick, accurate centering of camera with title board—regardless of size of title. Be sure to specify make and model of camera when ordering! HOME MOVIES, 6060 Sunset Blvd., Hollywood 28, Calif.

• *Continued on next page*

Classified Adv. - continued

FILM PROCESSING

• 8 & 16MM. laboratory services—guaranteed film processing. Duplicates, negatives, enlargements, editing. SHERWOOD PICTURES, 789 St. Marks Ave., Brooklyn 13, N. Y.

WANTED

• WANTED—Used equipment. Bargain list on request. PETERS, 41-B South 4th St., Allentown, Pa.

• COLLECTOR wants old time movies: 16mm. and 35mm. negatives and positive prints regardless of age or condition RENEE HOFFMAN, 789 St. Marks Ave., Brooklyn 13, N. Y.

• WANTED 16mm. silent films of interest. Will pay good price. R. LAU, Box 1258 Honolulu, Hawaii.

• USED Castle film subjects, 8mm. and 16mm. silent and sound; complete subjects only. New Castle subjects in stock at all times. Send for lists. ALVES PHOTO FINISHING SERVICE, 14 Storrs Ave., Braintree 84, Mass.

• 8-16mm. silent-sound films. Big discounts. Sales 67c up; rentals 35c up. Exchanges. Catalogue listing 3000 films, accessories, transparencies. Outdoor film: 100 ft. $2.50; 25 ft. double 8mm. $1.25. Free developing. REED, 312 75th St., Brooklyn 9, N. Y.

• HOME movie rentals, sales, exchanges; 8-16mm. and sound. Latest releases—money saving rates. Details for stamp. MIDLAND FILM EXCHANGE, Box 429, Oak Park, Ill.

• SOUND shows $2.00 per day; 16 and 8mm. films for sale. Catalogs available. JENKINS AUDIFILMS, Lewisburg, Penna.

• 8MM-16MM. films, silent and sound—sold, rented, exchanged. Film and equipment catalog free. WILLIAM RICHARDSON, Wyoming, Penna.

• WANTED: used 50' 8mm. projection reels, 4c each in trade (3c each, cash) and 30' 8mm. projection reels, 2½c each in trade (2c each, cash). We pay postage. Forward prepaid. Our catalog available on request. ESO-S PICTURES, 4038 Broadway, Kansas City 2, Missouri.

SITUATIONS WANTED

• MAN with cinematography experience desires employment with reliable industry or company in or near Hollywood, Calif. Cine-Special equipment; want to use it with employment as part or full time requirement. Must know before Feb. 20th. Airmail —B. J. DORAN, 2900 Liberty Bldg., Baltimore 22, Maryland.

Cinematic Eyes . . .

• *Continued from Page 85*

as they travel the particular section of the track covered by their respective lenses.

At conclusion of each race, the interchangeable magazines are removed from the cameras, replaced by others, and the exposed film pickd up by fast messenger and delivered to a special Telefilm processing laboratory under the clubhouse.

Here a special automatic 16mm. film processing machine, also pictured here, develops the films and makes them ready for projection in the record time of six minutes. Amateur Home movie processors, of course, would like to know how such speedy processing is accomplished, but not even the professional processing laboratories have been given the secret. The "innards" of Telefilm's processing machine are a closely guarded secret. But amateurs who process their films hope someday that the process, by which Telefilm can reverse film and have it ready to project in so short a time, will be made available to them so they, too, may be able to screen their movies within a comparatively short time after shooting.

Cine Workshop . . .

• *Continued from Page 111*

using bindery tape two inches in width. Cut a hole in the front panel opposite the projection lens and cover this with a piece of clear, flawless glass, cementing it in place with adhesive tape. An additional viewing portrole may be cut in the side panel facing operator to provide a view of the film gate, etc. This also should be covered with glass. Cut another hole in top over the lamp house. In use, the "blimp" is merely placed over the projector after it is threaded, focused, and the motor started. —*Harry Horsley, Bayonne, N. J.*

Title Letters

The use of block or "moveable" letters for making titles can be simplified if the titler is made so that the title card or background lies flat and is photographed with the camera set immediately overhead. This permits arranging the letters freely on the title card and does away with need for paste, rubber cement, or the use of pins or other devices to hold the letters in place. —*Calvin Cobb, Champaign, Ill.*

Gate Cleaner

When troubled with "whiskers" of dust and lint collecting in your projector film gate, use the brush of a discarded typewriter eraser to whisk it away. The long bristles of the eraser reach down into hard to get at corners of the gate and will not mar nor scratch the delicate gate surface.—*Meredith Jones, Glendale, Calif.*

Emergency Splice

Keep several bits of scotch or adhesive tape handy near your projector to repair film when splices part unexpectedly. Simply stick the pieces of tape on base of projector where they may be easily removed when needed. Thus a film break can be patched in a jiffy with a minimum of interruption to your show. The tape may be removed later and the film properly repaired on the splicer.

Title Cards

Ordinary desk blotters make excellent backgrounds for color titles. They may be purchased for five or ten cents each and are available in several colors. Also, many have just enough of a pressed design to enhance the background effect, combining color with subtle pattern. The soft finish eliminates reflection.—*Edith Kerwin, Trenton, N.J.*





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TITLES and PLOTS

By EDMUND TURNER



THIS TITLE suggests an appropriate lead caption to precede the main title of your latest film. It also suggests giving your film a premiere showing with flood lights, footprints in the forecourt of your home theatre, etc. Also, it may be used as a main title for a novelty reel of first events; a new baby, its first birthday, first steps, first roller skates, first day at school, and later, its first pair of silk hose or long pants. And then, if you are buying or building a new home and intend to shoot movies of it, this lead title would be appropriate.



AS TWENTY-FIVE feet of 16mm. film, or its equivalent in 8mm., runs for approximately a minute on the screen, this title suggests a series of non-related subjects edited down to one minute screening time and joined together, newsreel fashion, to form an interesting movie. This is especially appropriate for the amateur with several sequences of odd shots lying around unedited for lack of incentive. On the other hand, this title suggests filming a series of events or activities in minute lengths such as the kids with a new puppy; out for a pony ride in the park; glimpses of a carnival; zoo bears begging for food; junior's hobby, etc., etc.

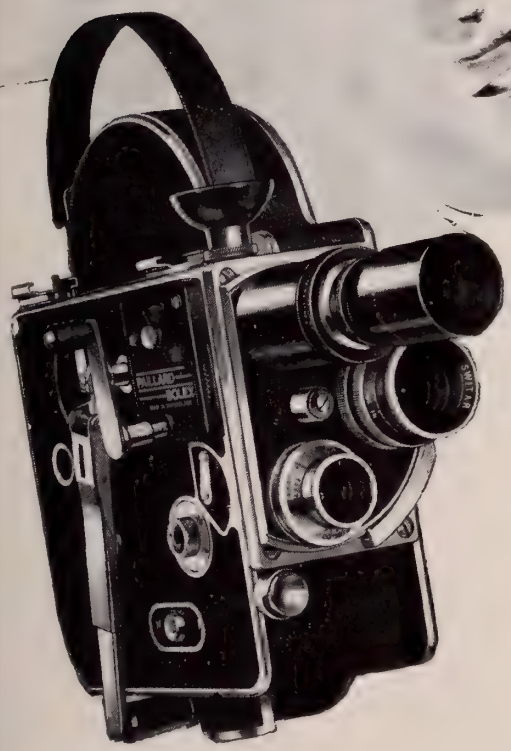


CLASSIFY your odd movie shots according to the weather that prevailed at time of shooting or use this theme to film a documentary as follows: Begin each sequence with a close-up of a weather report—as it appears in the daily newspaper or, better still, as it is being written ostensibly on the weatherman's typewriter. The report "snow" may be followed by winter scenes or "rain" may precede appropriate shots made by filmers in the south. "Fair and Warmer" suggests doffing of heavy wraps and hats, loafing in the shade, working in the garden, etc. Be sure to include close-ups of the thermometer in each sequence.



MOST AMATEURS have made movies at an amusement park. Here's the main title for such films. Those for whom this title suggests making movies on a future visit to an amusement park, follow this title with appropriate shots of the family leaving in the car, later arriving at the park; then sequences of shots of the family's activities on the various rides. Start with the roller coaster or the train. Take your camera along and film while you ride for some really startling effects on the screen. Make one or two roller coaster shots in slow motion to heighten interest. Concentrate on the action and mechanical concessions.





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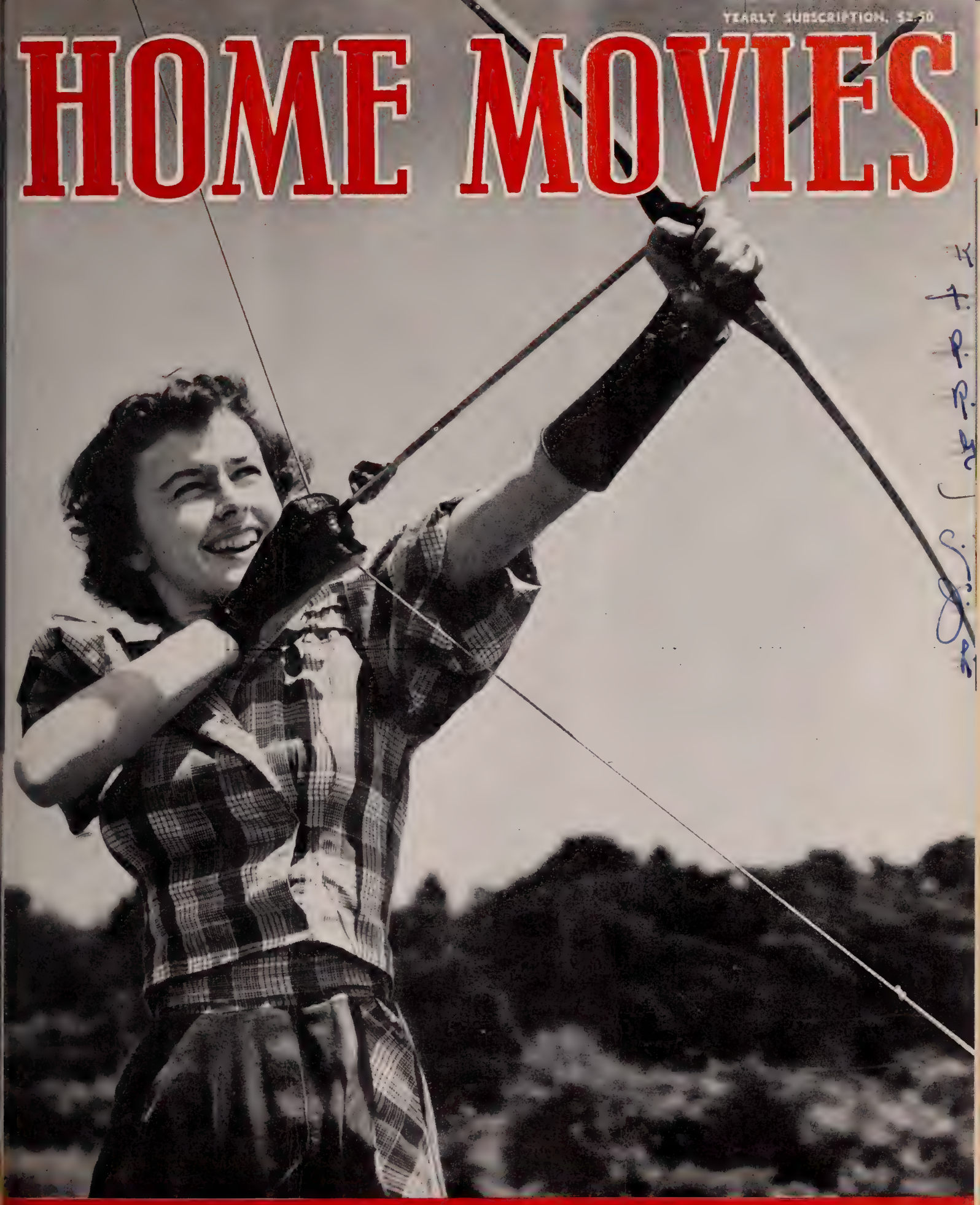
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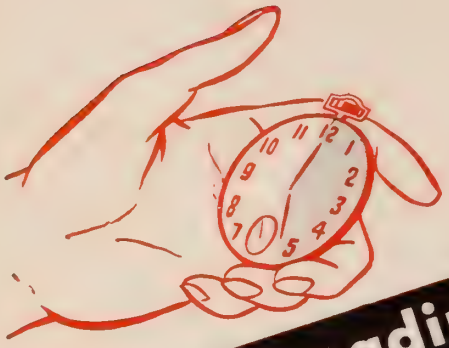
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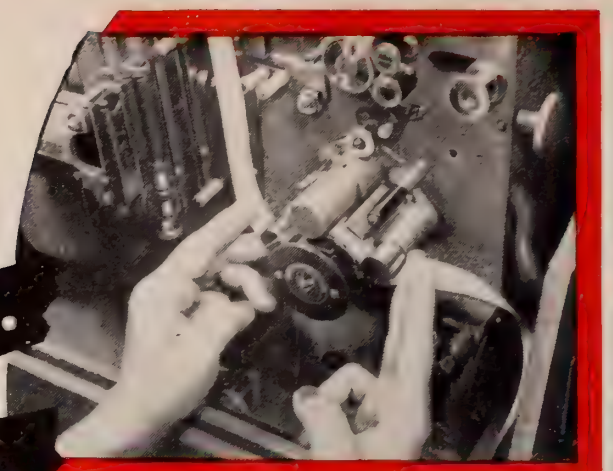


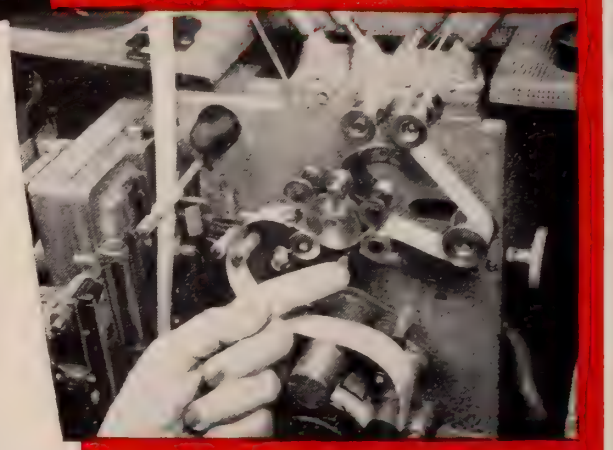
THIS MONTH ➧ Feature articles on:
Stereoscopic Movies, Film Splicing, Scenario Writing, Making Movies That Sell . . .

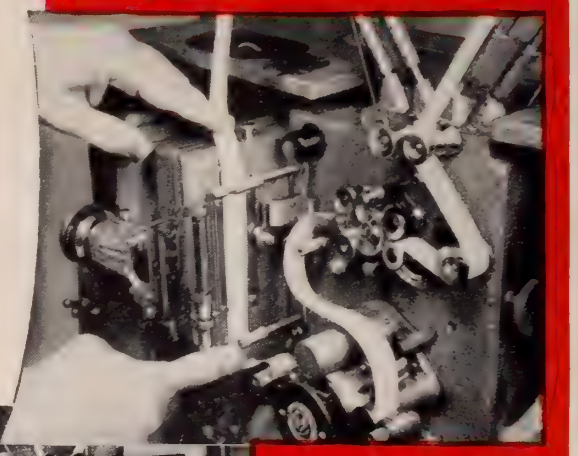
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film threading time . . . 27 seconds







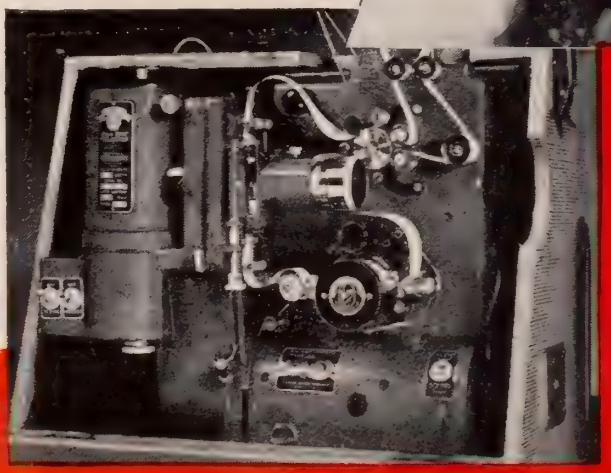
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Entered as Second-Class Matter, May 6, 1938, at the Postoffice at Los Angeles, Calif., under the Act of March 3, 1879.

Subscription rates: U. S. $2.50 per year. Single copies 25c. Advertising rates on application.

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NO. 3

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PHOTO CREDITS: Cover by Harold M. Lambert; Pg. 131, H. D. Atwood; Pg. 132, John Malloy; Pg. 134, Lewis J. Miller; Pg. 135, Clyde Bell; Pg. 136, John Ratterman; Pg. 137, David C. Dubin; Pg. 138, Harold M. Lambert; Pg. 139, H. Armstrong Roberts; Page 141, C. E. Bell; Pg. 144, Robt. Shankel; Pg. 145 (top) Ampco Metals Co., (bot) Standard Oil Co. of Ohio.

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OFFICE OF PUBLICATION: 6060 Sunset Blvd., Los Angeles, Calif. Phone GRanite 5149.
NEW YORK OFFICE: Howard R. Cobb, Suite 511, 475 Fifth Ave. Murray Hill 3-1093.
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In 8mm., 16mm. and 16mm. Sound

If you have never thrilled to the real sensations of the clouds you very definitely will when you see these Home Movie Aviation Pictures, assembled by Hollywood Film Enterprises, Inc. Parachute jumping, spirals, formations, thrills of every known kind—in speed and in slow motion—are to be found in this group of special features. Bombing battle attack formations, tricks and stunts that will keep you on the edge of your seat—these treats are yours in the following group of latest releases:

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WINGS OVER THE NAVY . . 625-C
A thrilling presentation of our Navy planes. This reel includes scenes of dive bombing practice as well as exhibiting bombing by other aviators.

★

PARACHUTE JUMPERS 626-C
Revealing everything from the packing of a parachute to the actual pull off—the free jump, the forced jump, the jump from a spinning plane. The finale is mass jumping.

★

THE MARCH OF AVIATION . 641-C
The complete master edition of 40 years of aviation growth. Releases 638-A and 639-A have been edited from this.

100 Ft. 16mm.	$3.00
50 Ft. 8mm.	1.50

PARACHUTE JUMPERS () . 629-A**
A thrilling variety of jumps with close-ups of fliers coming down in chutes, as well as shots of mass jumps. Slow motion scenes show initial jumps from training blimp.

★

FORMATION FLYING (*) . . 630-A
Beginning with serpentine of flying ships, we are shown Naval formations in the air from the special take-off to the magnificent maneuvers of mass team work.

★

THREE STUNTING PLANES . 631-A
Three R. A. F. pilots doing amazing stunts in formation with regular biplanes. The pilots are performing the same stunts which later won them world's championship in Switzerland.

THE CRAZY FLYER 632-A
A wild stunt picture, showing just how crazy a pilot can act if he is a wizard at the controls. Landing on one wheel is but one of scores of suicidal tricks.

★

R. A. F. BOMBERS (*) . . 633-A**
Here is revealed the Armstrong-Whitworth Whitleys, the Bristol-Blenheim pursuit bombers, and the Fairey Battle attack bombers in maneuvers by the R. A. F.

★

TRAINING THE R. A. F. (*) 634-A**
Spotlighting R. A. F. student pilots in practice formations and "peel-offs," the more striking through the comparison of graduate R. A. F. pilots.

★

BOMBING THE ENEMY (*) . 635-A
Here is a thriller, with bombs dropping, buildings being blown to bits—details close-upped as to how it is done. Not an actual happening but a series of photographed thrills especially staged.

★

16mm.

SOUND *AVIATION* PICTURES

1-Reel$25.00

WINGS OVER THE NAVY . 2095-C
Narrative sound version of the feature described above and listed as 625-C.

★

PARACHUTE JUMPERS . . 2096-C
Narrative sound version of the feature described above and listed as 626-C.

★

MARCH OF AVIATION . . 2097-C
Narrative sound version of the feature described above as 641-C.

SMOKE STUNTS 636-A
The course taken by the planes stunting in this picture is traced by smoke. In one scene there is a triple loop of smoke in the sky.

★

UPSIDE DOWN IN THE AIR . 637-A
Amazing scenes of an R. A. F. pilot at Hendon Airport, London, on an inverted flight. Flying in such a position is limited to only 30 minutes of possible endurance.

★

FORTY YEARS OF AVIATION . 638-A
An invaluable historical record starting with the Wright Brothers "Flyer," 1912 British Farman bomber, 1914 Sopwith Triplane, etc., to the Yankee Clipper.

★

WAR BIRDS 639-A
A record of modern fighting planes: B-18, British-Hurricane, Lockheed P-38 and P-40 Vultee V-12, Flying Fortress, etc.

★

HOLLYWOOD STUNT PILOTS . 640-A
Air circus stunts by the best of pilots Featured is stunting with a huge transport plane.

200 Ft. 16mm.	$6.00
100 Ft. 8mm.	3.00

NAVY FLYERS (*) . . . 627-B
This is a special edited version of "Wings Over the Navy," listed above as 625-C.

★

AERIAL STUNT CIRCUS . . 632-B
The deluxe version of Air Circus stunts. 640-B was edited from this.

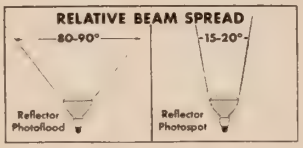
★

IN THE AIR WITH THE R.A.F. . 628-B
Against an exceptionally beautiful clouded background, you see here an edited version of "Training the R. A. F." and "R. A. F. Bombers" combined —two special features listed above.

HOLLYWOOD FILM ENTERPRISES, INC., 6060 Sunset Blvd., Hollywood, Cal.



Now G-E offers two spreads of light for making better movies!



The new G-E Reflector Photospot (RSP-2) is just what you need to create highlight effects — at low cost. Used in combination with Photofloods, it's a honey for backlight, for edgelight, and other special effects.

Used for close-ups, G-E Photospots offer new flexibility . . . provide enough light so lamps can be back of the camera, out of your way. *Or* you can close lens down as much as 3 full stops more than with Reflectorfloods. (For greater accuracy, use a good exposure meter.)

Same size, shape, color-temperature, wattage and life as a G-E Reflector Photoflood . . . but the concentrated Photospot beam gives you 7 *times more light!* Available soon. Ask your dealer for the new G-E Reflector Photospot!

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GENERAL ELECTRIC

News of What's NEW . . .

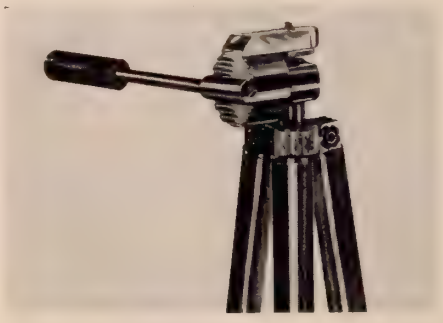
In Home Movie Equipment And Accessories



● Makes fixed lenses focusing

Focusing Ring

Of interest to owners of cine cameras with fixed focus lenses is a novel focusing ring being marketed by Photo Specialties Co., 29 So. State St., Salt Lake City, Utah. With this ring an ordinary half-inch fixed focus 8mm. camera lens may be focused by the same principle as a lens with a factory made focusing mount. It can be used only on those cameras in which the lens screws into the case, such as the Revere, Keystone, Perfex, etc. With the focusing ring in place between lens and camera case, focusing is accomplished by unscrewing a fraction of a turn, according to the calibrations on the ring. Ring is furnished with a stabilizer spring which presses against back of the ring to eliminate play between lens and camera. Price of $2.50 includes ring, stabilizing spring, depth of focus table and instructions for use.



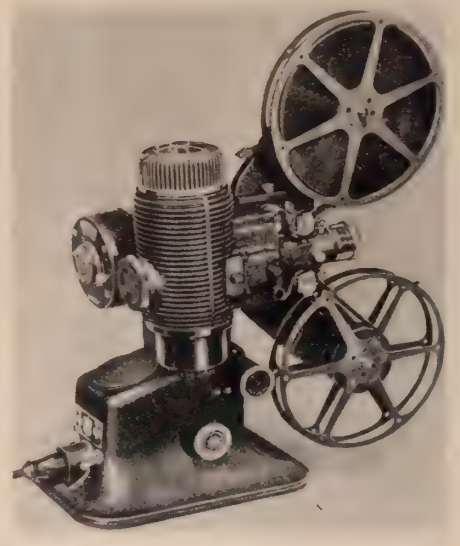
● The new Bolex tripod

Ambol Tru-Pan Tripod

Machined from solid aluminum alloy, the Ambol Tru-Pan friction head tripod, now being marketed by the American Bolex Company, New York, incorporates many advantages of design and operation such as absence of castings; use of heat treated steel at points of stress; and a head that accommodates all still cameras up to large 8" x 10" and all cine cameras including the 35mm. Eyemo and DeVry.

Unusually large bearings in both pan and tilt afford smooth, jiggle-free action. An outstanding feature, too, is that the control handle, which locks both pan and tilt motion with a single twist, may be operated from either side. There is a tension adjustment used in adapting tripod and head to cameras of different weights and balance.

Closed, the tripod measures 29½ inches and it can be extended to a maximum height of 64 inches. Reversible tips in legs provide steel points or rubber pads for indoor or outdoor use.



● Now takes 1000 watt bulb

Diplomat Projector

One of the first Bell & Howell projectors to make its post-war appearance is the silent 16mm. "Diplomat." Designed for home showing of movies, the Diplomat features a new cooling system that permits use of a 1000 watt lamp where desired. It may also be used with a 500 or 750 watt bulb with excellent results.

Every moving part is gear driven, including feed and takeup spindles. Gears are fully encased and silent. The Diplomat is constructed to show not only silent film, but sound film as well. Although the sound is not heard, many fine motion pictures formerly restricted to sound-on-film projectors may now be shown on this machine. Still projection of any single frame is accomplished simply by disengaging the clutch. A perforated, all-metal safety shutter



Glorious Movies in true colors!



RICH color . . . living color . . . and *true* color!

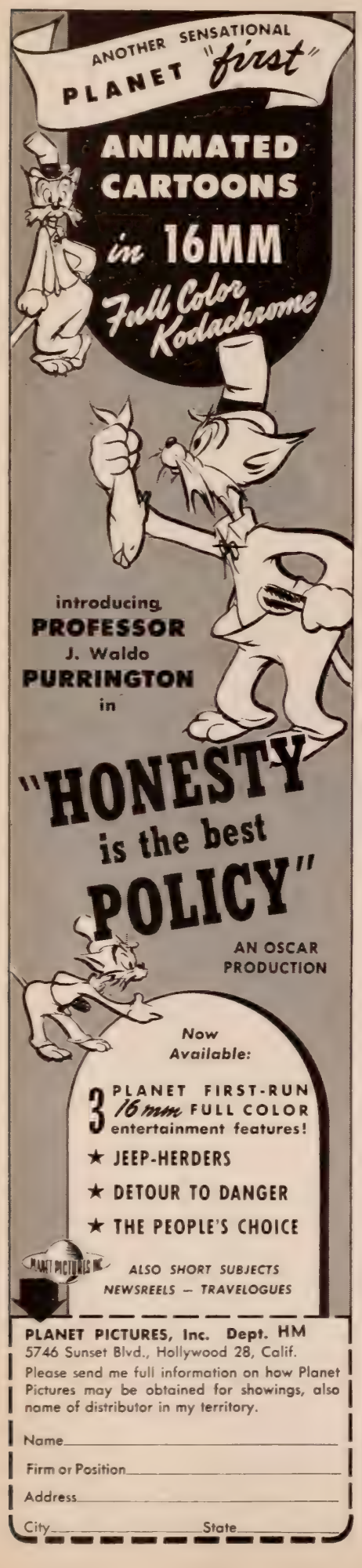
That's what you can expect with the superb new Ansco Color Film, now generally available in 16mm size.

For Ansco Color Film reproduces colors with a remarkable accuracy never before seen in color photography. There is no harshness—no color exaggeration. Properly exposed motion pictures on Ansco Color Film closely resemble the glowing *natural* beauty of the original subject.

But that's not all. Ansco Color Film has a wider exposure latitude than might be expected in a reversible color process. It doesn't approach the latitude of black-and-white film, of course, but it is sufficient to protect you against disappointment due to minor exposure errors.

Ansco Color Film is at your dealer's in 50 and 100-foot 16mm spools. There's a new thrilling experience in store for you when you see your first movies made with the new Ansco Color Film! **Ansco, Binghamton, New York.** A Division of General Aniline & Film Corporation.

ask for Ansco Color 16mm film



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Please send me full information on how Planet Pictures may be obtained for showings, also name of distributor in my territory.

Name_____

Firm or Position_____

Address_____

City_____ State_____

News of What's New . . .

• *Continued from Page 122*

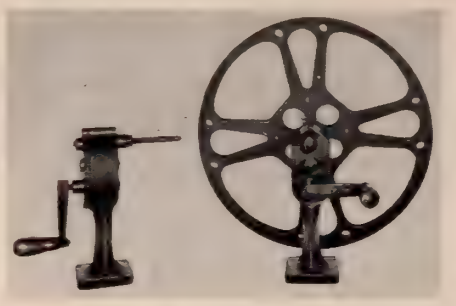
operates automatically to protect the film from heat. A reverse lever is provided for running the film backwards to achieve amusing effects or to repeat a scene.

A Bell & Howell 2-inch F 1.6 lens, which transmits a large volume of light, is standard equipment. However, it may be replaced instantly with any one of a full range of extra lenses to meet special requirements.

Reel End Signal

A novel signal device, adaptable to any make or model projector, has been developed by Essannay Mfg. Co., New York City, which signals the operator as end of film approaches in the projector.

The device, strictly mechanical, is described as requiring no wires, batteries, transformers or governors, and with pre-setting by the projectionist unnecessary. One and one-half minutes before end of the reel of film, device gives a 15 second audible signal. It is adjustable for use with reels of various sizes.



• For large reels, 16mm. or 35mm.

Duplex Rewinds

A new, professional rewind for 16mm. and 35mm. films is offered by Duplex Cinema Equipment Co., 230 W. Olive Ave., Burbank, Calif. Designed for use by the professional or the amateur whose editing is done with the more volumnous 8, 12, and 16 hundred foot reels, the Duplex rewind features a sturdy iron frame with steel gears and bearings. Reduction gears provide a ratio of four revolutions of the reel to one turn of the hand crank; also, crank has free wheeling clutch feature. Spindles provide locking device for retaining reels on rewinds. Equipment is priced below $20.00 per pair.

Hickok Exposure Meter

A new direct reading exposure meter designed for supersensitive accuracy is announced by the Hickok Electric Instrument Co., 10596 Dupont Ave., Cleveland, Ohio. Designed like a watch



• Thin as a pocket watch

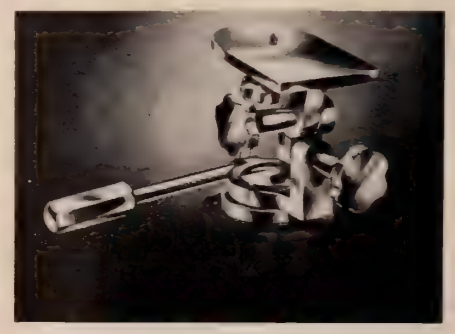
to fit the vest pocket, this new slender Hickok meter has a direct reading dial so that once the meter is set for a desired film and shutter speed, the pointer indicates directly the correct f/ stop. Another feature is a scale deflection of 110° or nearly double the normal scale length affording easier reading of the meter. Designed with a hollow cell cavity, it eliminates internal reflection and avoids gathering light from sky or objects outside range of camera lens. Meter starts registering at .3 foot candles and extends to 3077 foot candles. Enclosed in a one piece, dust-proof plastic molded case, meter measures 2¾" x 3⅜" and is but ⅞" thick. Total weight is only six ounces.

Correction

Last month in this department the address of National Industries, Inc., manufacturers of the new Natco sound projector, was erroneously given as 1268 N. Pulaski Road, Chicago 39, Ill. The correct address is 2638 No. Pulaski Road.

Oxford Tri-Pan Head

Designed for use on any tripod and with any large or small camera, movie or still, is the Oxford All-purpose Tri-Pan tripod head manufactured by Oxford Engineering, Inc., Oxford, Mich.



• Features ample camera base

Specifications include a 3¼" x 4" platform for camera; a 6" control handle for horizontal movement; collar type lower bearing designed to afford velvet-smooth panoram action; and a latitude

• *Continued on Page 172*

OWN this Amazing New Castle Film! [8 mm 16 mm]

SPECTACULAR! STARTLING! "MAGIC" EXPOSE!

"Camera Magic"





Bathing Beauty Loses Head!



Human Fly Defies Gravity!



Lady, that's impossible!

FOR sheer entertainment value, or as an expose in trick photography, this mystifying film is tops! Dozens of "impossible" camera feats are shown. "CAMERA MAGIC" takes you behind the scenes of movie-making — you see many techniques and methods used in creating unbelievable movie effects and illusions. For entertaining your friends and yourself, "CAMERA MAGIC" will be one of the most popular films in your collection. Order yours today!

Own All This in One Film!

- Disappearing Girl!
- Food From the Air!
- The Lake Mirage!
- Bathing Beauties Swim on Dry Land!
- Girl Holds Her Man!
- Headless Girl!
- India Rubber Girl!
- Human Fly!
- Split Stage Trick!
- Horse Race Run Backwards!
- Fish Jump Into Boat!
- Bearded Lady!
- Waltzing Jeep!
- Cinderella & Magic Wand!
- 6-in-1 Drum Majorette!

FREE! TO PROJECTOR OWNERS! New 1946 Deluxe Castle Films' Catalog describing more than 130 thrilling home movies! Just off the press!

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☐ 180 ft. . . .	5.50
16 mm.	
☐ 100 ft. . . .	2.75
☐ 360 ft. . . .	8.75
☐ Sound, 350 ft. .	17.50

Send Castle Films' "Camera Magic" in the size and length indicated. HM-3

NAME

ADDRESS

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Remittance enclosed ☐ Ship C.O.D. ☐ Send Castle Films' FREE Catalog ☐

TITLES and PLOTS

BY EDMUND TURNER



IF YOU'VE always wanted to set your movie making to music, here's a title to start you off. Idea is to shoot sequences of scenes in tempo with or suggestive of certain musical recordings which you may have on hand or those which may be obtained from your music store—pastoral scenes, scenes of the city, shots of the Grand Canyon for Grof's "Grand Canyon Suite," for example. Then there are "Trees" for a sequence of shots of various types of trees, ominous music for a sequence of fast moving storm cloud shots, and blithe music for carnivals and circuses.



IDEA behind this title is a short subject depicting the many and varied uses of paper and paste—a novelty reel which will give your movie making ability opportunity for artistic expression. Suggest beginning with a tight closeup of a child's hand stirring a pot of paste, then pull back with camera to show the tot pasting pictures in scrap book; show tiny sister making paper dolls; brother putting his paper kite together. Outdoors you can picture a billposter decorating a billboard; a display man building window displays in your local department store. Conclude with shots of father papering walls of house, with a comedy touch involving pastepot.



THIS TITLE suggests a reel showing first a bowl of selected fruit, then cutting to a closeup of each and proceeding to picture the origin of the fruit, how it is grown, cultivated and harvested. Begin by showing tree fruits in spring of the year—the trees in blossom against azure blue skies—later pose an attractive miss on a ladder picking the fruit. Comedy touches can be worked into scenes of picking those fruits which grow on thorned vines. Close picture with closeup of tiny hand entering scene and taking fruit from the bowl.



TIE THIS title in with current news headlines to make interesting sequences of action of the family. Following closeup of headline about "labor trouble," show small boy laying down on job of mowing lawn; headline concerning a slum clearance project could be followed by a sequence of shots of the kids in a gang snooping in rubbish boxes in the alley near home; "Thief Caught" suggests picturing a stray dog stealing bone from the family pup, later apprehended by one of the children. Other headlines will suggest appropriate action. Begin each sequence with closeup of headline, shooting it in your typewriter titler or with supplemental lens before the camera lens.

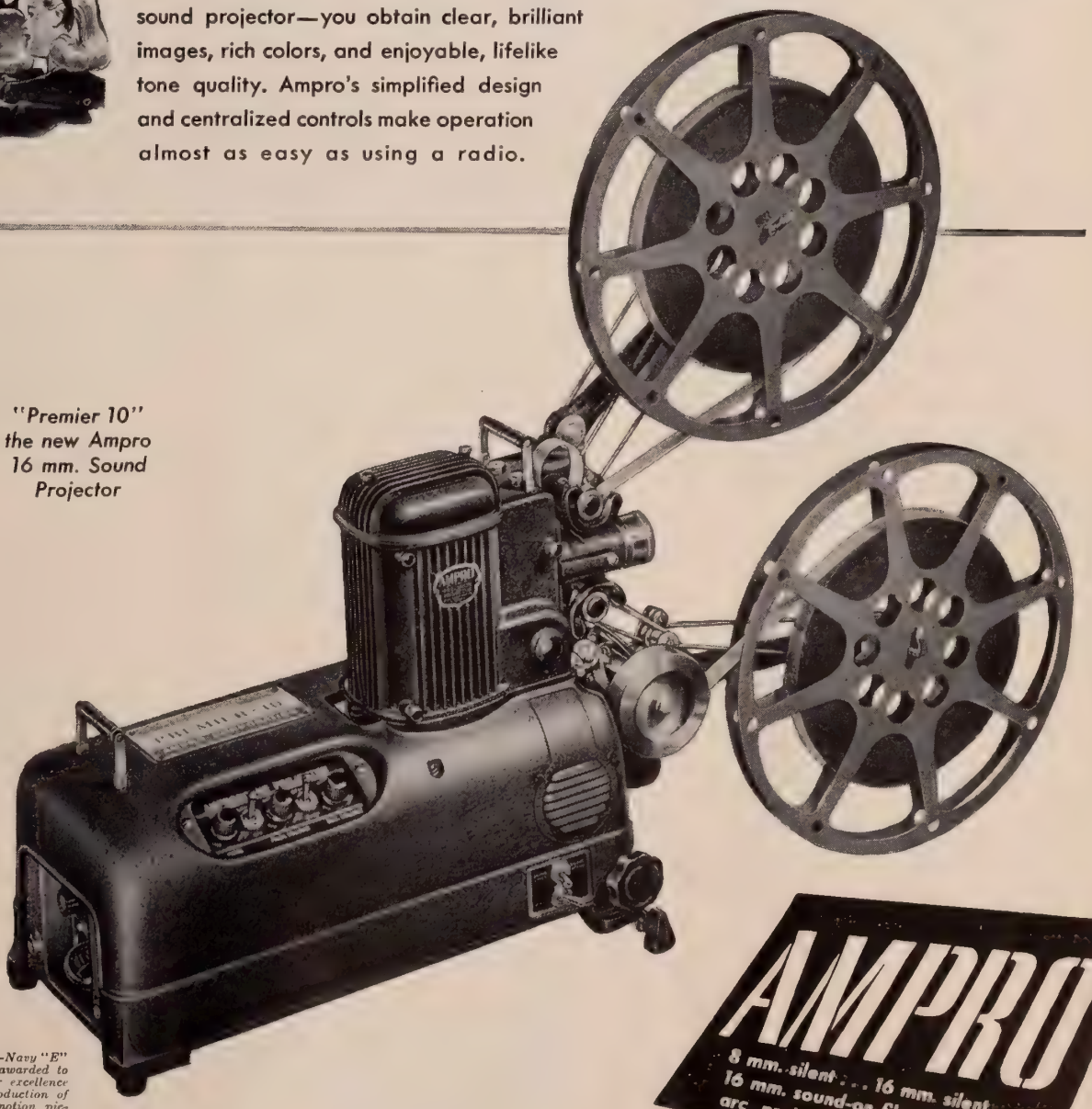
ENRICH YOUR HOME LIFE WITH 16mm. TALKING PICTURES...



Now—your family and friends can gather at their convenience, comfortably, relaxed—and see their own selections from the large and rapidly increasing libraries of 16 mm. sound films. These libraries include not only popular dramatic and entertainment films—but a vast assortment of educational, travel and musical subjects available at moderate rental fees.

And with the new low-cost Ampro 16 mm. sound projector—you obtain clear, brilliant images, rich colors, and enjoyable, lifelike tone quality. Ampro's simplified design and centralized controls make operation almost as easy as using a radio.

Many Special Ampro Features—Ampro 16 mm. sound projectors are rugged, sturdy, compact, lightweight—and designed to give continuous efficient performance. Special Ampro features include: Simplified Threading System, Centralized Controls, Triple Claw Movement, Centralized Oiling System, Quick Set-up, Quiet Operation—and many other exclusive advantages. Write today for folder giving specifications, prices and full details.



"Premier 10" the new Ampro 16 mm. Sound Projector

The Army-Navy "E" has been awarded to Ampro for excellence in the production of 16 mm. motion picture projectors.

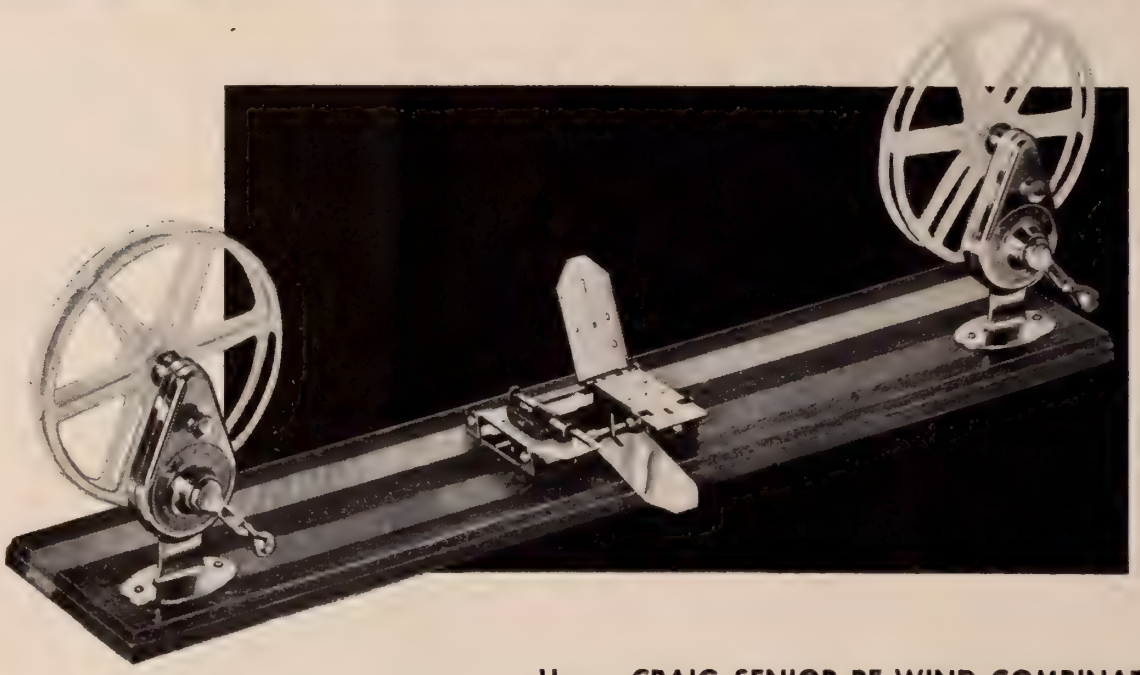
AMPRO

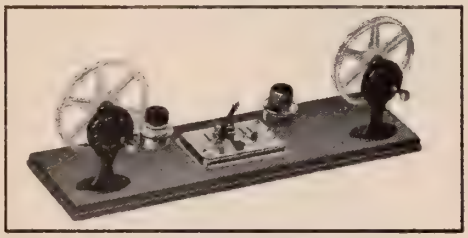
8 mm. silent . . . 16 mm. silent . . . 16 mm. sound-on-film . . . 16 mm. arc projectors . . . accessories

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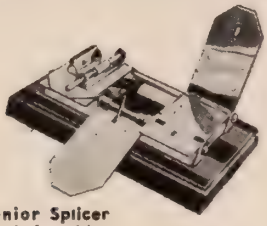




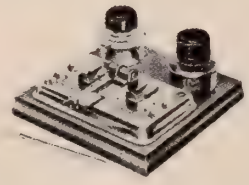
Craig Junior Re-wind Combination includes two Craig Junior geared re-winds, Craig 8MM and 16MM Junior Splicer, bottle of Craig safety film cement and a water container. Retails, $8.95, complete.

Use a CRAIG SENIOR RE-WIND COMBINATION

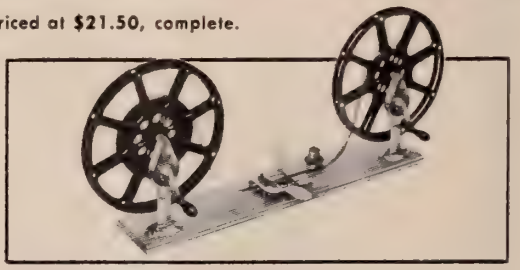
There's fun in editing your home movies easily without fuss and bother. A Craig Senior Re-wind Combination is the choice of most amateur movie makers . . . simply designed, easy to use, it is ideally suited to the amateur movie maker's needs. A pair of chromium-plated Craig Senior Re-winds with an adjustable brake for speed and tension control and a new type locking device on the spindle, a Craig Senior Splicer that is adaptable for either 8MM or 16MM sound or silent film makes the Craig Senior Re-wind Combination an essential piece of equipment for the amateur who wants to do efficient and easy editing. See it today at your dealer's — priced at $21.50, complete.



Craig Senior Splicer can be used for either 8MM or 16MM sound or silent film. Four simple operations without wetting film give you permanent splices. Retails $10.95, each.



Craig Junior Splicer is easy to use, adaptable for either 8MM or 16MM film, complete with bottle of Craig safety film cement and a water container. Mounted on a hardwood base. Retails $3.95.



Craig Master Re-wind Combination incorporates the fundamental requisites for efficient professional-like splicing and editing. Will handle 8MM or 16MM reels, 2000 ft. capacity. Retails complete - $23.50.

"Craig Home Movie Equipment makes editing a pleasure." See it and buy it at your photo dealer's!

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Outstanding stars of stage, screen and radio

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These star-studded musical film revues bring you such big names as Cab Calloway, Gene Krupa, Buddy Rogers, Louis Armstrong and their orchestras . . . Luba Malina, Lanny Ross, Fats Waller, Willie Howard, Borrah Minevitch, etc.

100 feet (sound) . . . $7.50 each

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Send for free SOUNDIES catalog listing 72 scintillating subjects.

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18 New Soundies

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Hoagy Carmichael gives out with one of his own compositions. Comedy dancing by Dorothy Dandridge.

☐ **JERRY COOPER in "Tumbling Tumbleweed"**
Tumbling along with romantic Jerry Cooper, as he vocalizes a swell cowboy tune!

☐ **RUBINOFF AND HIS VIOLIN in "The Music Shop"**
Rubinoff makes his violin talk . . . filmed against a marvelous music shop setting.

☐ **VINCENT LOPEZ ORCHESTRA in "Overnight"**
A lilting, rhythmic reel. Sonny Skyler takes the vocal.

☐ **THE MARTINS (Barn Dance) in "Skip to My Lou"**
Good old barn-dance music. The song hit of "Meet Me In St. Louis." Singing and dancing by the clever Martins.

☐ **WILL OSBORNE & ORCH. in "Star Dust"**
A perfect rendition of this sentimental favorite. Dancing by Marylyn and Maxine.

☐ **LORRAINE PAIGE ORCH. in "Sweet Sue"**
A "honey" of a number, featuring the Six Hits, and the Miss.

☐ **MITCHELL AYRES in "Boogie Woogie Bugle Boy"**
A hot instrumental performance.

☐ **WINGY MANONE in "The Saints Come Marching In"**
A fast, swingy number. Wingy does the vocal . . . while his trombonist goes to town.

☐ **WILL BRADLEY ORCH. in "I'm Tired of Waiting for You"**
Jimmy Dorsey's special signature tune. Plus Ray McKinley and the silken smooth voice of Lynn Gardner.

☐ **DELTA RHYTHM BOYS in "Dry Bones"**
The dynamic, beat-it-out Delta Rhythm Boys will really send you!

☐ **RITA RIO GIRL ORCH. in "I Look at You"**
Featuring the attractive girl orchestra of Rita Rio . . . plenty of dancing and singing!

☐ **VINCENT LOPEZ in "Don't Cry"**
A swell tune, interpreted by a swell orchestra!

☐ **SONNY DUNHAM in "Skylark"**
Sonny's hot trumpet, orchestra . . . and luscious, lovely Harriett Clark.

☐ **YVONNE DE CARLO in "The Lamp of Memory"**
Gorgeous Yvonne de Carlo, famous star of "Salome, Where She Danced," cuts a curvy figure in a nightie!

☐ **CAROLYN MARSH in "Georgia on My Mind"**
A smart night club setting, with songs by Carolyn Marsh.

☐ **VICKEE RICHARDS in "You Belong to my Heart"**
Vivacious Vickee Richards, plus the Hoveler Dancers in a sensationally entertaining film.

☐ **DEL CASINO & ORCH. in "Same Old Story"**
Dashing Del Casino leads his orchestra in this mellow tune . . . thrilling love scenes.

Please send the OFFICIAL FILMS' Soundies checked above ($7.50 each) to

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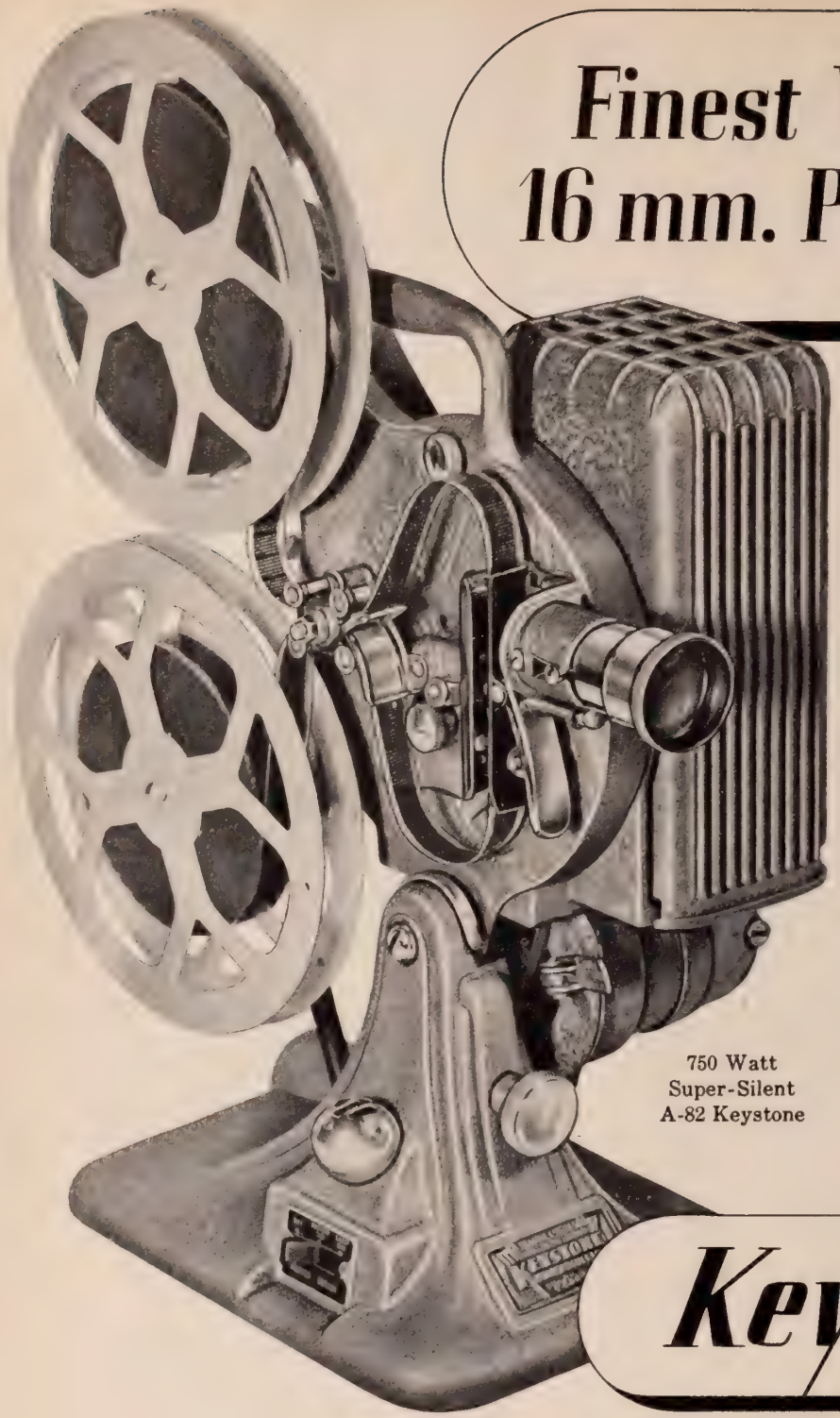
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● Above are enlargements of 8mm. frames from H. D. Atwood's 275 foot Kodachrome picture "Escape," in which two youths on vacation run away from a highway accident they did not commit. Discovering body of girl on highway, they assume she's dead, speed away from scene, but not before their license number is taken by another man coming upon the scene. Thereafter boys flee from an imagined pursuer, later to find that girl was not killed, merely injured for which they are held blameless.

Summer Saga

Five Weeks Of Vacation Filming Culminate In A Movie Of The Month Certificate For "Escape"

By J. H. SCHOEN

WHAT would you do were you to come suddenly upon the bruised and bleeding body of a hit and run victim lying on the highway—stop and investigate, or hurry away from the scene fearing to be unjustly accused of the accident?

This dilemma furnished the plot for "Escape," an excellently photographed and enacted 8mm. Kodachrome picture filmed by H. D. Atwood of Ajo, Arizona, which has been elected the Movie of The Month for March.

Atwood has combined the beautiful scenery of northern Arizona with dramatic action in what might be described as a "dramatic scenic" film, although the drama is more than merely incidental. Two youths, Al and Stan, are driving along the highway in a blue sedan, vacation bound. Presently they see an object lying on edge of the pavement ahead. Approaching closer they see it is the body of a young girl and stop the car. They walk over to the girl, examine her bloodstained face and decide that she is dead. Al says: "Let's get out of here. We don't want to get mixed up in anything." The boys hurry back to their car and speed away. But as they leave the scene, a stranger, unseen by them, is running toward them.

Leaving the regular highway, the boys detour up into the mountains and presently find themselves in the vicinity of a small resort. Here they arrange lodging, then walk into the nearby village "to see if there is anything in the pa-

● *Continued on Page 154*

Applying The Stereoscope Principle to Home Movies

An Amateur's Experiment In Making And Projecting Three-dimensional Films

By JOHN MALLOY



• Fig. 1—With the stereo attachment described here, two identical images are photographed simultaneously side by side on one frame of 16mm. film.

IT IS only natural that the current interest in stereoscope cameras and photography should give impetus to experimenters in third dimensional motion pictures. If you have been watching the new photographic products appearing on the markets, you have noted the new stereo cameras and viewers for the still photographer. Perhaps you have wondered if the stereo principle couldn't also be applied to your home movies.

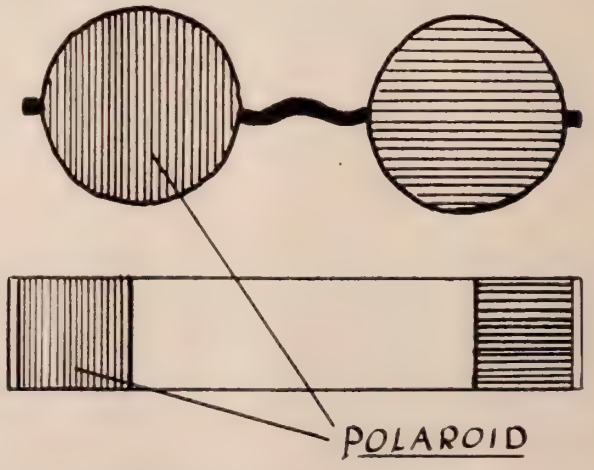
This is something which experimenting amateurs have dabbled with off and on for years, but without developing anything sound either in principle or equipment. However, here is a method designed to give realistic depth and third dimension to 16mm. movies in the most practical way yet devised. It calls for no physical changes in your present cine equipment—only the making of special attachments; and where the amateur is a fairly precise gadget builder, the attachments necessary to photographing and projecting third-dimensional movies may be assembled at trifling cost.

Those who are familiar with the old fashioned stereoscope pictures will remember that they consisted of two identical photos mounted side by side so that, when seen through the stereoscope, the two pictures appeared as one but with spectacular clarity and depth of focus. To obtain similar stereoscopic effects in motion pictures, it likewise becomes necessary to provide dual images. In the process described here, the two images are photographed simultaneously side by side on the same film as shown in Fig. 1.

To do this it is necessary to construct an image or scene splitting device to fit over the camera lens along the lines shown in Figs. 3, 4 and 5. This is a small box containing an arrangement of mirrors which enables the lens to photograph identical images three inches apart, i.e., the subject photographed is reflected, by two mirrors set three inches apart, to the camera lens which records the dual image on one frame of film. The camera lens is focused in the usual way and the only other difference from routine filming is that the camera viewfinder must be masked off to correspond to the split frame area. This may be done by making and applying a mask over the viewfinder as shown in Fig. 6, on opposite page.

The mirror arrangement is a delicate job and requires skill and patience. As shown in Fig. 3, all mirrors are set at a 45° angle. The two center mirrors forming a "V" before the camera lens must have the joining edges ground or beveled so that they will form a neat miter joint. The mirrors used in this arrangement should be surface coated and cemented securely to small wooden blocks set in the housing.

Of the two mirrors set three inches apart at either end of the housing, one should be so mounted that it may be adjusted to bring the two mirror images exactly parallel at different distances from the camera. This may be effected by mounting one mirror on a pivoted block, as shown in Fig. 4, and adjusting it by means of a thumb screw. In addition to this, a visual indicator may be added as shown in both Fig.4 and Fig. 5. The indicator pointer would denote amount of the adjustment on a scale as a means of calculat-



• Fig. 2—Polaroid is employed as a means of separating the two images for the eyes so that the left eye sees only the left image on the film and the right eye the right image. Thus Polaroid is placed over the openings on either side of the stereo attachment and also used in making special spectacles to be worn in viewing the projected pictures. For example, as shown, above the Polaroid is set in "positive" position on the left side of the stereo attachment and also on the left side of the spectacles. The right sides take Polaroid in the "negative" position.

ing the adjustment necessary for a given distance between camera and subject.

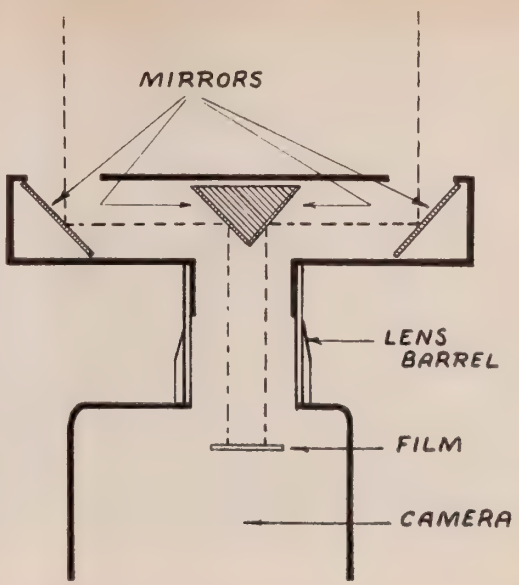
To calibrate the scale, determine the measurements by mounting a ground glass behind the mirror housing at a point equal to the film plane in the camera. Adjust the free mirror to bring objects in sharp focus at different distances, and indicate the footage on the scale.

The housing for the mirrors may be made of tin or similar light metal, rectangular in shape and with orifices in the front at either side for the right angle mirrors. At the back a tubular mounting should be provided with a set screw to permit attaching the unit to the camera lens barrel. This mounting should be large enough to also fit the projector lens and this can best be effected by first making it large enough for the projector lens and then providing a removable shim-collar to reduce the opening so it will fit camera lens. Obviously it is important that the housing be closed on all sides except for the openings described.

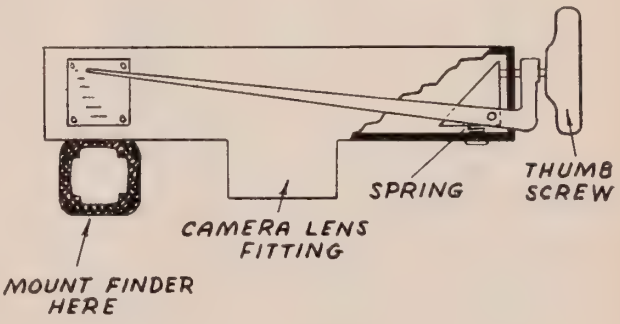
When the film photographed with this stereo attachment is to be projected, a means must be employed that will insure that the images intended for each eye will register properly. This may be done by using Polaroid as follows: First remove the attachment from the camera and re-mount it on the projector lens. The two openings in front of the attachment are then covered with Polaroid in such a manner that the light emitted from one side will vibrate in a horizontal plane and the light from the other side in a vertical plane. In other words the polaroid is fixed before one opening in "positive" position and over the other in" negative" position.

The next step is to construct a pair of spectacles using Polaroid discs arranged in the same manner—i.e., one disc set "positive" and the other "negative" as shown in Fig. 2. Without using these spectacles, the stereoscopic film projected on the screen will appear blurred. But when the spectacles are used to view the screened pictures, each eye will see only the picture intended for it: the left eye will see one image and the right eye another or in other words, each eye will see the respective image on the split-frame of the movie film as projected on the screen, all of which produces the stereoscopic or third dimensional effect.

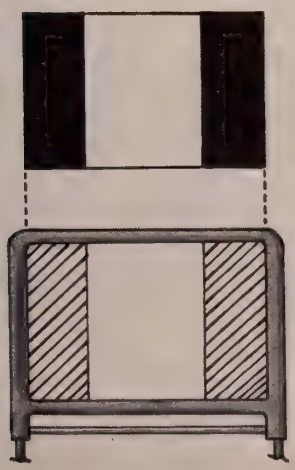
After mounting the attachment on the projector lens, some adjustment will be necessary—which must be done while wearing the Polaroid spectacles—in order to accurately superimpose the two images on the screen. Here again the thumb-screw adjustment on the attachment, as described above for focusing, is brought into use and the mirrors adjusted to bring the two images on the film in exact register on the screen.



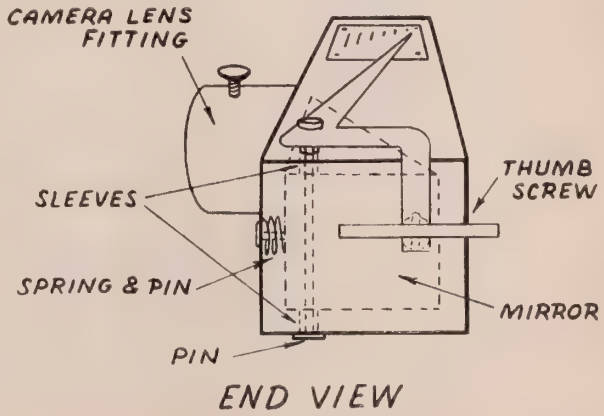
● Fig. 3—This diagram shows function of the stereoscope attachment when fitted before lens of cine camera. The image or scene focused upon is picked up by the two primary 45° mirrors, set three inches apart, and reflected by them to the V-shaped mirror in center which in turn reflects the two images upon the film in camera. The result is the twin-image shown in Figure 1.



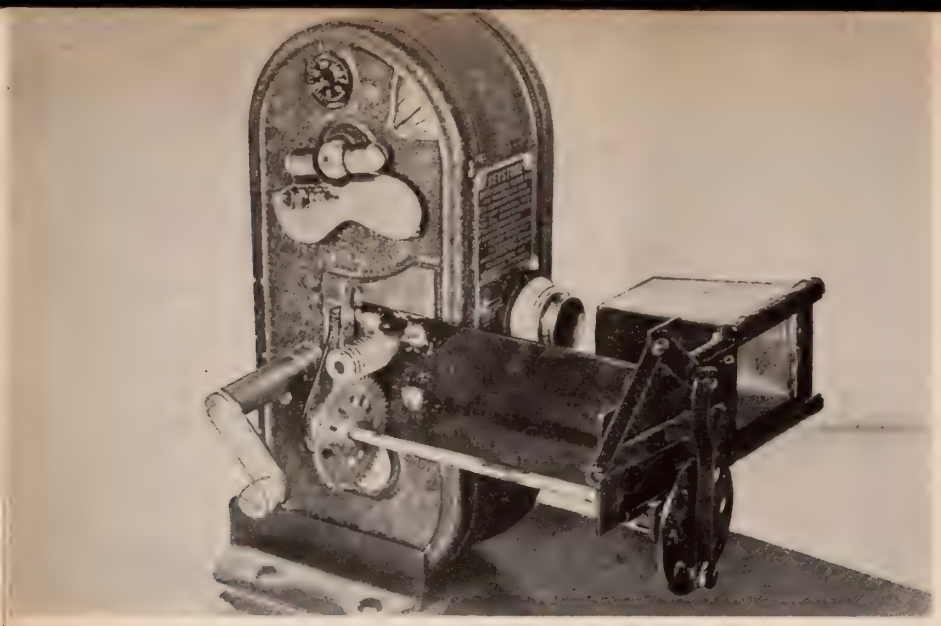
● Fig. 4—In using the stereo attachment there is the problem of parallax to cope with when shooting objects at various distances. By mounting one of the primary mirrors on a pivot base it may be adjusted to bring both images on the film in exact parallel. Above diagram shows suggested method of mounting primary mirror with the additional feature of a thumb screw adjustment and indicator. A waist-level viewfinder from a still camera may be added, as shown, to simplify alignment of camera with object.



● Fig. 6—In using the stereo attachment, area of the viewfinder must be reduced one-half to correspond to the half-frame area of the twin images on the film. Properly done, the viewfinder should be masked off so that the half-frame area is in the center, as shown at left. Mask may be made of black paper and applied over front element of camera viewfinder or finder may be masked off with opaque scotch tape.



● Fig. 5—End view of stereo attachment showing thumb screw adjustment for mirror and the alignment indicator. A small spring placed behind the primary mirror, as shown, supplies pressure to make the thumb screw operation effective both ways.



● "Hand whittled" from odds and ends found in his workshop, this mechanical wipeoff device is readily attached to or demounted from Lewis Miller's Keystone 8mm. camera. It automatically produces uniformly smooth wipeoff effects hard to obtain by manually operated devices. Below are diagrams of various parts giving dimensions and showing manner of assembly. They are further described in the text.

Trick Effect Gadget

A Custom Built Automatic Wipeoff Device For The Keystone Eight . . .

By LEWIS J. MILLER

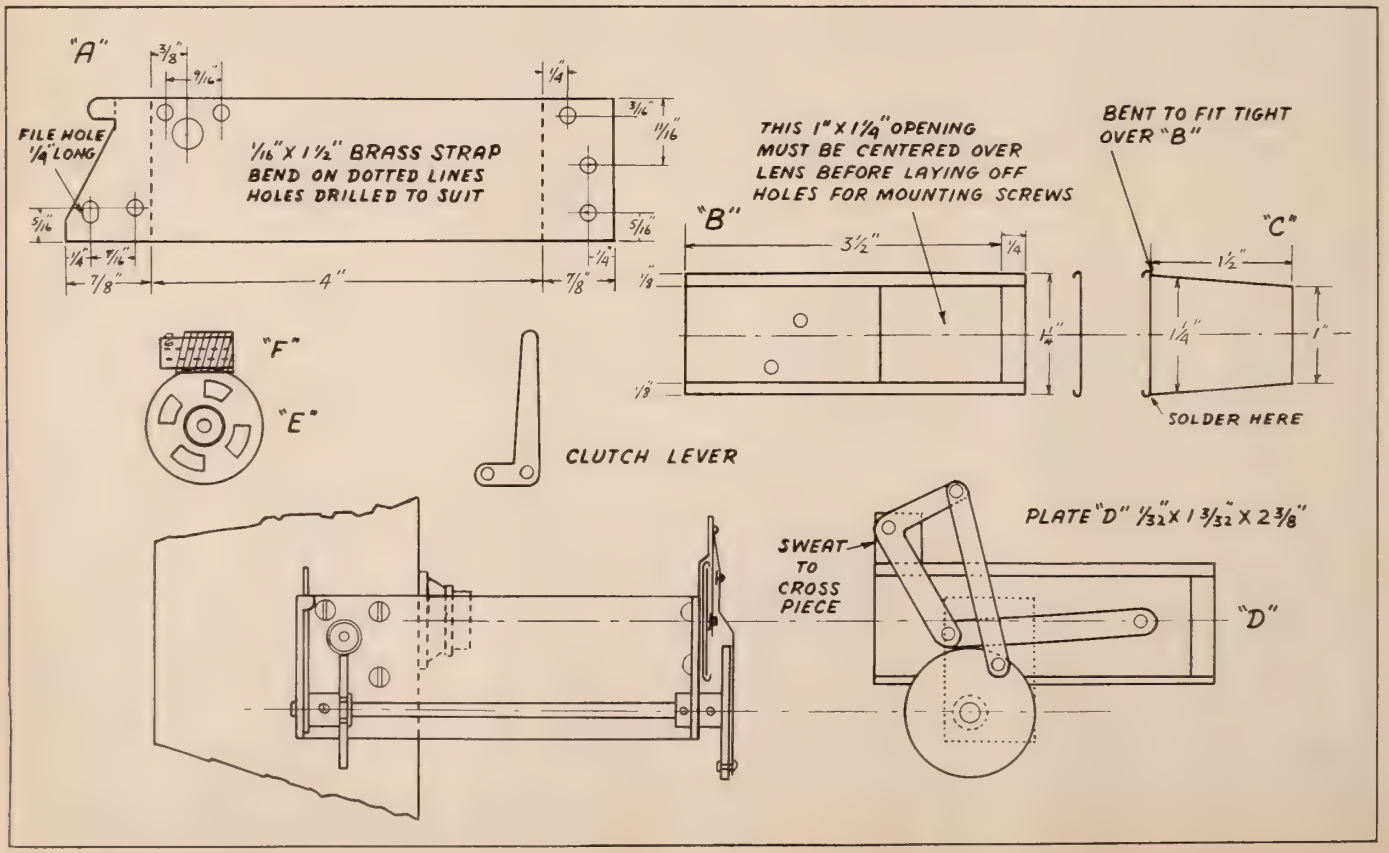
MAKING cinematic trick effects is just one of the many diversified facets of our interesting hobby of making movies. Every exploring cinebug at one time or another attempts to duplicate camera effects that he has observed on theatre screens. Such effects are not always easy to accomplish for the amateur who must make them with his camera. Most of the professional effects we see on the screen are made after the picture is photographed, at the time the master negative is made in what is known at the optical printer.

Take the wipeoff effect for example. The professional makes this in the optical printer which affords a wide range of wipe effects—vertical, horizontal, diagonal, etc. Amateurs, on the other hand use reversal film which is the negative while it's going through the camera but becomes the positive print after going through the processing laboratory. Thus any trick effect the amateur desires must be made with the camera as he shoots.

The amateur can produce smooth wipeoff effects by coupling a simple effects device with his camera so that it is motivated by the camera mechanism or in conjunction with it.

Those who own one of the older model Keystone 8mm. cameras — the model with the belt-driven takeup spindle— can make an efficient automatic wipe effects device as described in the accompanying illustration and diagram. One of the requisites, however, is that the camera be equipped with a backwind for turning back the film after the

● *Continued on Page 163*



Home Movies

MAGAZINE

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Pot Shots Versus Plot Shots

By WARREN GARIN

ONLY Annie Oakley could make a single shot tell a story! With a Colt "45" or a 30-30 Winchester she could pick off her objective with one plink of the trigger and her work was done. Some still photographers follow a similar technique—focusing, clicking the shutter and getting a picture, but not always one that tells a story.

Shooting movies is different. We have to forget the pose 'em and shoot 'em technique of our Brownie camera days. Movies are supposed to move—picture action. To properly capture action and transport it to the screen it must be filmed, not in a single shot, but in a series of shots that we call a sequence.

Home movies, whether family record shots of the baby or more pretentious attempts at scenarized or documentary filming, are more entertaining and possess more lasting interest when filmed with a little thought to "build-up." Filming the baby toddling across the lawn can be much more appealing if, with a little imagination and forethought, we shoot the action—not in a single shot—but in a sequence of interest-building takes as follows:

Begin with a closeup of the child—head and shoulders—as it suddenly looks away to one side as though attracted by some object off scene. Its attention can be diverted at the desired moment by another person. Then move back with camera for a medium shot as the child toddles across the lawn in direction of the object. (This is the single shot you might ordinarily make.) Next, shoot a medium closeup of child as it approaches object of its attention — a lone flower, a dozing cat or a dog—and then a closeup as child takes object in hand with perhaps an inquisitive expression on its face.

Thus, in four shots, is told a brief but complete story: the child saw, came, and conquered! Little if any more film would be used in shooting this sequence than would be used in filming the scene in one big shot. But across the screen will unfold a fine study of the child *in action* at long, medium and close range climaxed by the final closeup.

The movie camera should be used as we

• *Continued on Page 156*



• By filming a series of children's playtime activities in multi-scene sequences, Clyde Bell made an interesting movie of his daughter entitled "The Little Housekeeper." Her day begins with washing dolly's clothes . . .



• Then the diminuitive laundry is ironed and put away—an activity which was pictured in several scenes climaxed by a closeup of the forgotten iron burning a garment . . .



• The laundry done, the little housekeeper goes to market, wheeling her doll in its carriage. Here the camera moved in to show, in closeup, the doll being given a nursing bottle of milk to pacify it while "mother" shops.



● Light in weight, easily balanced, this novel gadget supports four photofloods in reflectors plus camera. Switch controlling lights is located conveniently just below and at right of camera.

LIGHT WHERE YOU WANT IT

Combination Light Unit And Camera Mount Insures Uniform Exposure On Indoor Shots

By JOHN RATTERMAN

Photos By Author

HAVING used a synchronized flash on my press camera ever since away back in the flash powder era, it was only natural, when I began shooting movies as a hobby, that I would want some sort of light attached to my camera. Trying for natural pictures of my children, I soon saw the impossibility of keeping the activities of youngsters confined to the limited field of lights set on standards or clamped on furniture.

First I designed and built a camera mounting with a cross bar extending to right and left on which I clamped two reflectors with number two photofloods. A light switch was mounted near the camera starting button to control both lights simultaneously.

With this arrangement, I could follow movie subjects, sighting through the camera finder and, at the right moment, turn on the lights and press the starter button. It was unorthodox and experimental and seemed just too good to be true. But it worked surprisingly well from the start.

Of course improvements and refinements have been made from time to time, but that basic idea has been in use now for four years and is still my stand-by for indoor movie making. It has been used successfully in making a scenario, "Week End Leave" for the U.S.O., for a number of religious promotional films, in making "Fun Begins at 9" and some camp promotion films for the Boy Scouts of America, several wedding ceremonies, as well as numerous record films of public demonstrations and Boy Scout and Cub shows. In all of this—several thousand feet of 8mm. and 16mm. film, largely Kodachrome, in addition to hundreds of feet of family movies—the percentage of usable pictures has been extremely high.

One notable feature about movies made in this way is the absence of unwanted shadows. It is definitely not a method to obtain trick lighting effects, but the results are pleasing nevertheless, probably because they are natural.

The operation is simple and the results can be depended upon. Ordinarily, when using Kodachrome, the lens is set for 8 feet with the aperture at f/2.8 and the operator stands approximately 8 feet from his subjects. For longer shots, the lens is set up to 15 feet and the aperture to f/1.9. Excellent results have been obtained at 6, 4, and even at 2 feet, the aperture being stopped down accordingly. Much the same technique is used for slow black and white film except that shots up to fifty feet are quite practicable. With fast black and white film, satisfactory exposures have

● *Continued on Page 159*

● Wherever the camera goes for a shot, the lights go, too. Shifting of light standards to new setup and taking new meter readings are eliminated —the initial meter reading becoming valid for all shots.



● With this combination unit, the filmer can follow moving subjects, sighting through viewfinder and, at the right moment, snap the lights on and start the camera. Excellent exposure results may be had at any distance.



MAKING MOVIES THAT SELL

How A Reel Of 8mm. Movies Sold A Vacation Cottage; An Idea That May Be Applied To Exploiting Your Business, Selling Real Estate, Publicizing Talents And Skills

By DAVID C. DUBIN

A Chinese philosopher once said that one picture could tell as much as a thousand words. How many words, then, can one save by projecting a motion picture which is a series of thousands of pictures? The answer to this question will give some idea of the convenienc e and the positive results that can be obtained not only in selling anything one may have to offer, but also to demonstrate his skill or "show off" in a manner that cannot be doubted.

When the war started, the author was compelled to forego his customary vacation and found it necessary to rent his cottage in the country. He envisioned with no little distress the many trips he would have to make to show the cottage to prospective lessees, especially in those days of wartime rationing when every trip had to be "necessary." He remembered the several reels of vacation films he had taken at the cottage over a period of five years. He blew the dust from the cans, cut out the cottage scenes and spliced them together in appropriate order. Only those scenes were used that would show the place at its best advantage. The result was one reel of film well calculated to sell a summer vacation at my cottage in the country.

It begins with a closeup of a business card being held in a hand and showing the name, address and telephone number of the owner. The card is turned over to show simple directions of travel by train and by car. This is important to show that the place is not difficult to reach and does not involve a long automobile ride—important in those days of gasoline rationing.

Following this, there is footage devoted to the actual construction of the cottage, indicating that the place is well built and has all modern conveniences. Then follow scenes showing swimming, boating, fishing, lawn games, etc. The same diversified vacation films that had been taken at random were now carefully re-edited to express one idea—"Here is a good place to spend a vacation."

If it had not been for this film the author would have had to drive numerous prospective customers to the place, use rationed gas and tires and spend valuable time. This operation would have had to be repeated three or four times. As it happened, however, he invited all who would be interested to view his home movies—the film described above being the main feature. When the lights were turned on after the show, the card shown in the title of the film was passed out. Immediately the guests started bidding against each other for the cottage and it was rented before the evening was out. Thus, the cottage was "sold" by the "high pressure" salesmanship of movies and projector.

Not every movie fan has a vacation for sale, but almost everyone has a particular talent, hobby or idea that might be profitably exploited among friends, neighbors and others. This can be done most favorably through use of one's projector and movie films. Films prepared with the motive of selling, contrived to record only pertinent factors and to omit the irrelevancies, become as potent as the sincere endorsement of a disinterested witness.

For example, there is the fish story. The "big one" would never "get away" if it was "caught" on movie film. He will be immediately welcomed into the circle of good fishermen in his community if armed with projector and a film showing his fishing accomplishments properly edited to amplify his angling prowess. Think of demonstrating one's fishing skill without even getting one's feet wet!

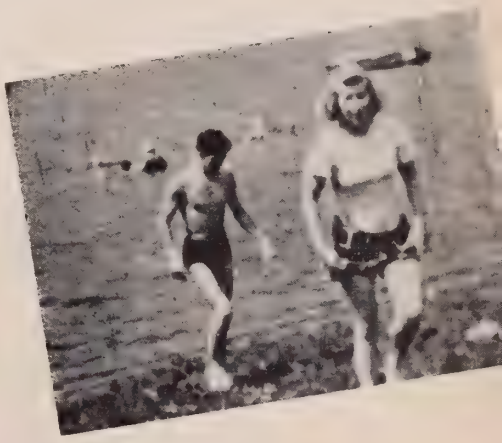
Often we have heard critics comment favorably upon the outstanding performance of a movie star. We may remark that the actor or actress has talent. Well, even if you have no particular talent for acting you can cultivate the talent by repeated practice. Go through a little routine of walking down the stairs in your home again and again. You will become a better per-

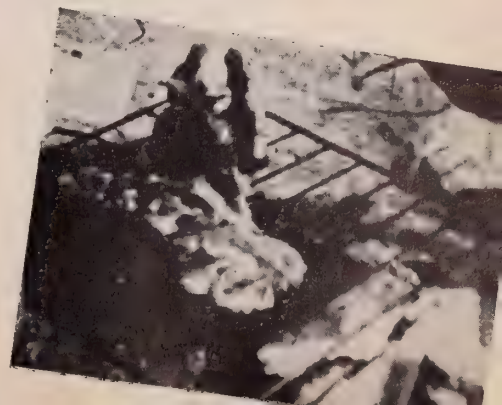
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• These 8mm. frame enlargements show the lakeside cottage and the recreational facilities afforded by possession of the cottage which David Dubin merchandised with the aid of his home movies. Needless to say, the cottage was leased within a few minutes after screening the picture.

PLOT BEFORE YOU SHOOT!

Charting Your Picture Scene By Scene Saves Time And Film, Improves Its Continuity . . .

By WALTER H. KELLOGG
Syracuse Movie Makers Association



● Few subjects for home movies are plotless, but the action must be planned in sequences of long, medium and closeup shots of varying lengths to provide entertaining continuity.

IT IS quite generally agreed that the amateur who wants to make a serious, multi-sequenced story-film must chart his way in what is commonly recognized as a scenario or shooting script. It is the professional's way and certainly it is the only successful way for the amateur.

Too often the preparation of a scenario is looked upon as a mountainous task, forestalling the attempt and ending with abandonment of the project of making a serious movie. Actually, a home movie scenario is little more than an itemized account of planned action, camera setups, of dialog to be spoken and the necessary titles. An unpretentious scenario may be drafted in the rough within the space of an hour, providing one has a definite plot in mind and has given serious thought to plot development and the action that is to motivate the story.

Now if this sounds like planning a super-colossal two or three reel production, let me explain that we are speaking in terms of amateur movies; that what is to be stated here applies to any type of amateur film that is intended to have a story premise, continuity and enduring interest. And aren't these the elements most desired in every picture—our vacation movies, the movie-biography of the baby, the travel films we make, as well as any playlet we may film?

"Well, what are the elements of a simple scenario?" you may ask. "How do I proceed?"

The procedure consists of four steps:

(1) Obtain or "dream up" the story idea.
(2) Write a brief synopsis of the story.
(3) Rewrite it, after giving the story additional thought, enlarging upon the original theme, adding necessary additional incidents and details.
(4) Break down the story into camera scenes. Number each scene, establish the camera setup, and describe action, etc. This will be your scenario.

Ideas are abundant. They exist in our everyday life. They are to be found in the comic strips, newspaper headlines and magazine stories. And then there are the plot suggestions which accompany the series of home movie titles that appar each month in Home Movies. Any incident that involves conflict, no matter how trite or subtle, may furnish the basis for a home movie plot. Many amateurs have taken the plots of Blondie and Dagwood comic strips and developed them into entertaining home movie stories. Others have adapted ideas from radio programs and written their own versions of the story, later putting it on 8mm. or 16mm. film.

Once a definite idea is decided upon—be it dramatic, factual or documentary—some time will be spent in "dreaming" about it, that is, turning it over in one's mind and developing it into a complete story according to the limitations of one's time, equipment and the assistance that will be available from others.

The dramatic story theme should be built up into a series of relating incidents in which there is a dramatic struggle. The outcome of this struggle should be left in doubt until near the end of the story when the climax is reached. In the third operation take the idea that has been jotted down on paper and rewrite it. Enlarge upon it, remembering, while doing so, that the unfavorable element should continually win out over the good (the villain should always get the better part of the hero) until the climax is reached.

To stimulate audience interest early in the picture start off with a surprise opening, something that is different, something that will immediately command attention. The rest of the plot should be made interesting enough to hold that attention once it is obtained. If the scenario is to be a comedy, start it off with a good laugh and then aim to keep the laughs coming regularly.

At first things should move relatively slow in the dramatic story film, then, as the plot unfolds, things should happen faster. The plot should thicken and become more complex with the tempo reaching a crescendo as the climax is ap-

● *Continued on Page 160*

THE THREE BEARS, by H. Armstrong Roberts, is an interesting photo background for your zoo picture title. Use cutout or block letters over the title text and shoot at a distance of thirty inches. For Kodachrome, cover photo with sheet of colored cellophane, tint title letters a contrasting color.



"We Learned Titling The Hard Way"

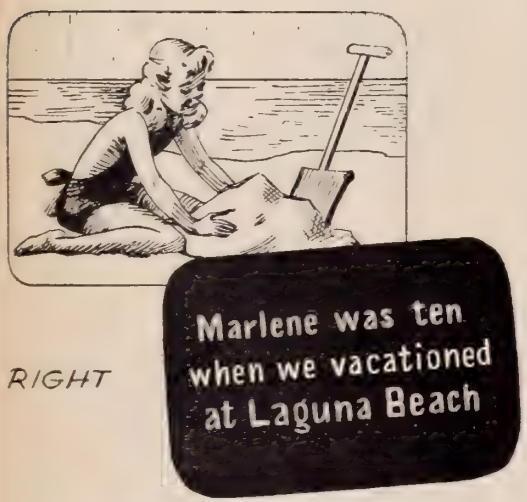
There's A Knack To Editing Titles As Well As Composing And Photographing Them

By L. J. WHITEMAN



WRONG

● Example of a trite title that merely labels the shot but contributes nothing toward continuity of the picture. Compare this with the more thoughtfully composed title below:



RIGHT

● Here the same scene is complemented with a title that not only identifies the girl but tells something about her as well as naming the place where the shot was made.

WHEN my wife and I first got our movie camera, we began shooting movies of friends and relatives with careless abandon—a few feet here, a few feet there, etc. In due time we had accumulated several rolls of film which we enthusiastically screened, unedited and untitled, for any and all who would come to see.

One evening, a friend, also a movie amateur, invited us to see his films, and what we learned from observation of his pictures is that home movies need occasional titles to explain what is shown on the screen, especially to audiences unfamiliar with the personages and events pictured.

We resolved to title our movies without further delay and I must say we really titled with a vengeance. Indeed, our reels became almost half titles and half pictures; but it seemed at the time that a collection of miscellaneous shots arranged in some sort of sequence required more titles to produce continuity than a planned film.

After the titling venture was completed, we confessed that much of our movies now looked like a rogues' gallery exhibit, with terse captions identifying almost every shot. We had the title "Gene in the backyard" preceding a shot of Gene as stated; "Charles at Club Lake," introducing a few feet of Charles; "Marlene in the Sand Hills" identified a single shot of our daughter. This went on for almost four hundred feet.

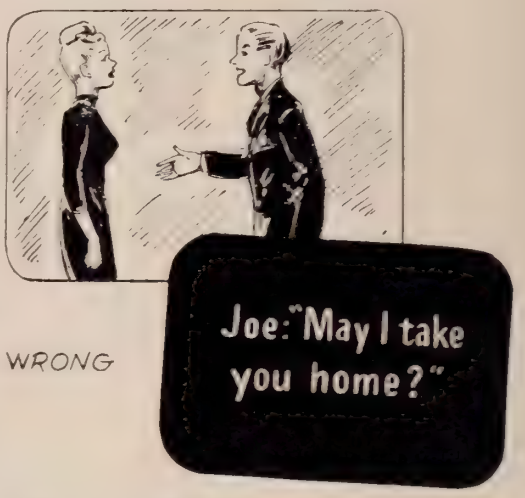
After each showing of our movies, we invariably felt the effect of the superfluity of titles, so we'd get out the shears and splicer and omit those titles we now believed could be eliminated.

What we eventually came to know, of course, is that almost any reel of unplanned record shots of the family can be given interesting continuity if the titling chore is undertaken while events are still fresh in mind. This means making the titles soon after the roll of film is returned from the processing laboratory—before one's enthusiasm cools. The procrastination that often follows the first screenings of a new roll of film, it seems to me, is responsible for most of the untitled and unedited movies we often see.

Further study showed us the difference between well written titles and those that are trite and meaningless; we learned how to properly compose spoken titles and just where to cut them into the picture. Where we had a series of shots of Yellowstone National park, we saw that the main title was sufficient to identify the general locale of this subject. The subtitles that were to follow would describe only important facts we wished to remember in connection with the trip or explain those things which the camera had not made altogether clear.

"Mary at Castle geyser" would be a less desirable caption than something like "Mary discoverd that the waters of Castle geyser were really hot!" Instead of the commonplace, lazy-man's title, "Old Faithful geyser," as an introductory caption for shots of this famous landmark, we saw that "Crowds gather around 'Old Faithful' anticipating one of its regular eruptions" not only identified the geyser but told something about it. The brief title we had previously made, "Bears in the Park," we replaced with "Warning signs say 'Don't

● *Continued on Page 164*



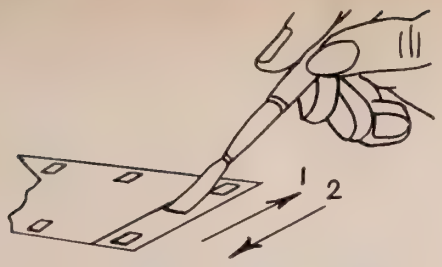
WRONG

● Here is an archaic treatment of the spoken title that was used but never popular in the days of silent theatrical movies. Obviously Joe would be the one to ask the question here, making the identification of "Joe" in the title unnecessary.



RIGHT

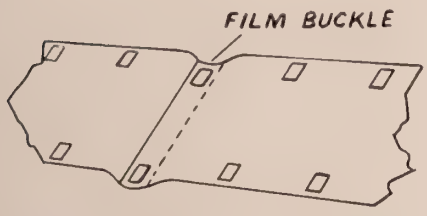
● Here is the proper treatment of the same title. The actual words of Joe are quoted and the title intercut into the scene of Joe speaking. Another method is to cut to a reaction shot of Mary after the title appears instead of directly back to the shot of Joe speaking.



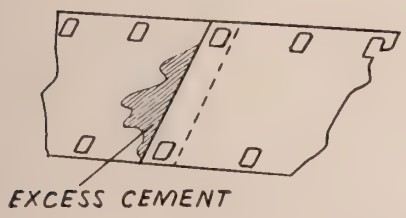
● Fig. 2—In applying cement to the splice area, better distribution will result by beginning the brush stroke in middle of the film, brushing backward, then completing the process with a full forward stroke.



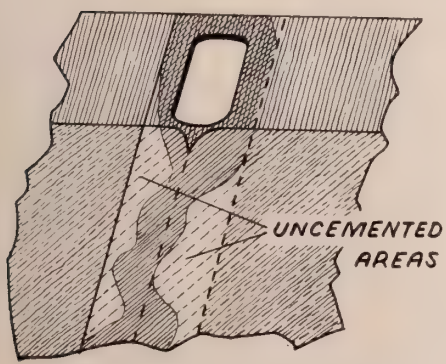
● Fig. 3—Shortening bristles of the cement brush and shaping them to a chisel edge will make the brush a more effective tool for applying cement to the narrow splice area of the film.



● Fig. 4—Application of too much cement to film and leaving splice under pressure plate too long invariably causes buckling of the splice — noisy when passing the projector film gate.



● Fig. 5—Applying too much cement causes it to flow over the adjacent frame of film when splicer pressure plate is applied. This makes for a blurred spot that shows glaringly in projection.



● Fig. 6—When the emulsion is not fully removed, not enough cement is applied, or the cement dries before the film sections are joined, a defective splice results that sooner or later separates during projection of the film.



● Fig. 1—Next to careless removal of emulsion, improper application of cement contributes more toward defective film splices than any other factor.

Bad Splices Stop the Show

Wonder Why Your Splices Part? Here Are Vital Tips On Splicing Technique For Every Amateur — Beginner Or Advanced

By ARTHUR M. SHARP

ONE of the gremlins that persists in plaguing the home movie showman is the splice that parts inadvertently during the screening of movies. For this, splicers have been blamed and often the film, but usually the fault may be laid to the cement used—and not infrequently to the party who did the splicing.

Stale cement, inadequately scraped splicing area and a poorly adjusted splicer are just some of the things that contribute to poor splices.

First it should be understood that film cement does not act as an adhesive in joining two sections of film together. The joint is made in a manner similar to a weld. Safety film cement is actually a solvent. When applied to film, the cement dissolves and softens the film surface. When two film surfaces are thus prepared and then joined together under pressure, the two films, where moistened with the cement, flow together and form a firm bond that should endure indefinitely.

Film cement is highly volatile which means that it evaporates quickly—about as rapidly as ether — therefore, when using it to make a splice, it is important to work quickly, joining the two sections of film together after the cement has been applied. It sometimes happens that the cement, as compounded, has insufficient film base in it and thus evaporates too quickly. When this happens, the splice is weakened or may fail completely. A remedy for this is to add a quantity of film base to the cement—the equivalent of one frame of 16mm. film. A piece trimmed from your films or from an old leader will do. The emulsion or any other coating must be thoroughly removed first so that the film is crystal clear and free of any emulsion particles before it is placed in the cement. The film will dissolve rapidly and mix with the cement, thickening it.

Where splices part because of premature drying (evaporation) of the cement, this fault will be indicated by irregular clear areas in the splice as illustrated in Fig. 6. Greater speed in completing the splicing operation or increasing density of the cement as directed above should remedy the trouble.

The best method for applying cement

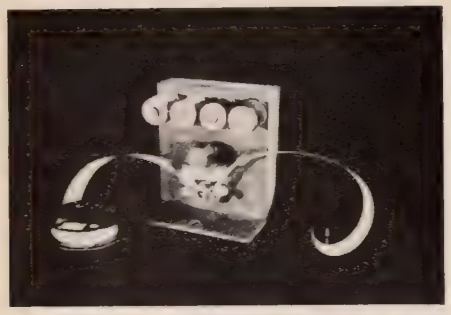
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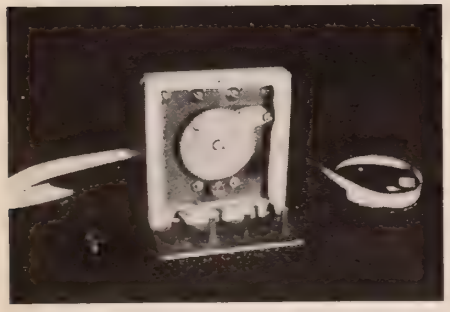
Experimental Cine Workshop

• GADGETS
• TRICKS
• SHORTCUTS

$1 to $5 are paid readers for ideas for gadgets, movie tricks and short cuts in movie making used on this page. Describe your gadget or idea briefly and submit it with rough sketch or photo to "The Workshop Editor," Home Movies, 6060 Sunset Blvd., Hollywood, California.

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Footage Counter

The photos above show details of a combination visual and audible footage counter which I incorporated into the film cleaning unit I recently built for my editing board, described at length on page 16 of the January issue of Home Movies.

A standard 16mm. sprocket with guide rollers was pressed on a 3/16" shaft. This shaft is mounted on the upright panel and extended through it. Here it is fitted with a small 16 tooth gear. The shaft is mounted in a bushing made by drilling a 3/16" hole in a ⅜" brass rod which was threaded to take ⅜" nuts. The nuts space the 16 tooth gear ¼" away from the rear of the panel, also secure the shaft bushing at front of panel.

A larger 80 tooth gear was similarly mounted in back of the panel and its shaft was fitted with a one-turn, one-count Veeder counter in front of the panel. A small wooden block was placed beneath the counter and nailed to the panel to give added support to the counter after it was joined with the gear shaft.

To provide the audible click that indicates the passage of one foot of film, a short machine screw was inserted in a hole drilled near rim of the 80 tooth gear. A piece of metal 2¼" x ½" x ⅛" was so mounted on back of panel that each revolution of the gear causes the machine screw to strike it, making an audible click. This is shown in detail in the lower photo.—*Arthur M. Sharp, Centredale, R .I.*

Colored Title Letters

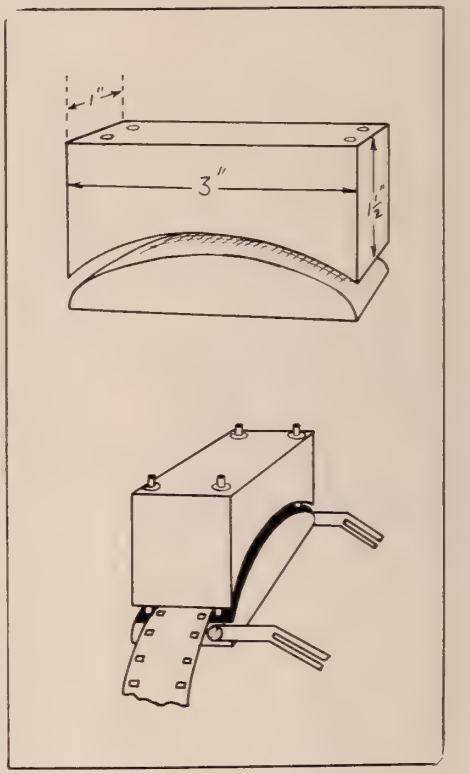
Movie amateurs, who own sets of title letters made of rubber, wood or metal, may change the color of letters by painting them with card colors obtainable in a wide variety of shades from showcard writers' supply houses and art stores.

After shooting a set of titles, the color may be removed from the letters by simply washing in warm water, then wiping with a cloth and drying. Beautiful color combinations can be had by this method, thus saving the cost of buying letters in several colors where variety is desired as in main titles.—*L. G. Darby, Calgary, Alberta, Canada.*

Film Cleaner

Here is a simple film cleaner that any amateur can make himself. It consists of a block of balsa wood 3" long and 1½" deep and 1" wide cut and finished as shown in the diagram below. On the 3" x 1½" side, scribe a semi-circle from bottom corner to bottom corner and cut with a coping saw.

Then drill four 1/16" holes—one in each corner—spacing them at ends of

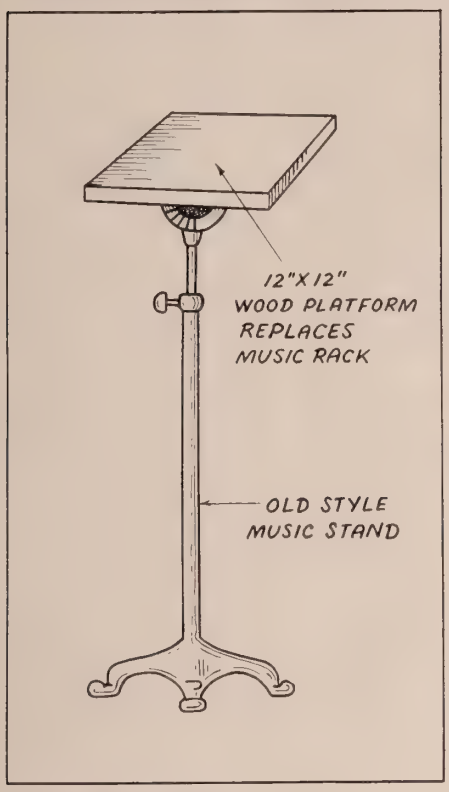


blocks just slightly wider than the width of your film. The block will now be in two sections as shown in the top figure.

Next, cover the two curved surfaces with a layer of flannel or soft felt. Insert four metal pins or nails without heads in the holes and drive them part way into the bottom block. Thus the top section may be slipped on or off the pins freely. The pins should fit the holes loosely without friction. In use, the felt pads are moistened with carbon-tetrachloride or regulation film cleaner the film threaded between the guide pins and drawn through the gadget in the process of rewinding.

The slotted arms at bottom of gadget, as shown in the lower figure, allow it to be clamped to hood of the Craig

Projecto-Editor where this equipment is used by the amateur, or it may be mounted upon a raised block on the editing or rewind board.—*E. M. Unmack, San Francisco, Calif.*



Projector Stand

An ideal projector stand, sturdy and adjustable for various heights, may be made from one of the old fashioned music stands with the cast iron base and the adjustable music rack of wood. These usually may be found in old second hand furniture and store fixture establishments.

By removing the music rack and replacing it with a solid piece of 1" x 12" x 12" wood, a solid platform is provided for the projector that may be tilted as desired. Such a stand is ideal equipment for the amateur who shows movies to others in homes, schools, hospitals and homes for shutins.—*Earl Smith, Memphis, Tenn.*



Titler

Having the desire for a titler that would insure, first of all, accurately centered titles and one that would afford a moderate range of novelty effects. I built my own along rather elaborate lines as pictured here. A lathe-type bench was built of wood and provided with substantial legs turned from 4" x 4" material that insures rigidity.

The decision to make a titler of this length followed the discovery that by using the 1½" lens on my Bolex H-8 camera I could get exceptional "close-up" results for title filming at a distance of seven feet, a title 9" x 12".

The title board is permanently set at the seven foot distance from camera and all titles are made of uniform size. Thus light values, etc., always remain the same. Illumination is furnished by two photofloods erected on a movable base, but invariably are used at the established distance shown in the photo.

The camera mount is a hollow box fitted with guides on top and affording easy access to a thumb screw which holds the camera to it.—*G. B. Jarrett, Aberdeen, Md.*

Viewing Glass

Instead of the dark blue glass used by many amateurs and professional photographers to view a scene in checking highlights and shadows in compositions, I purchased a pair of cobalt blue welder's goggles (No. 1031-E made by Amer. Optical Co., price $1.55.) These are actually spectacles, can be worn as easily as a pair of sunglasses, and are ideal in serving the same use as the familiar viewing glass. Title makers will find them helpful, too, in checking for "hot spots" when placing lights before a title board.—*M. J. Day, Munster, Ind.*

Titles From Blocks

Those bright new toy blocks the children received for Christmas may be used to spell out titles, especially for Christmas scenes or movies of the baby. Use toys to fill in the background.—*Delmar L. Brown, Portland, Ore.*

8mm. on 16mm. Projector

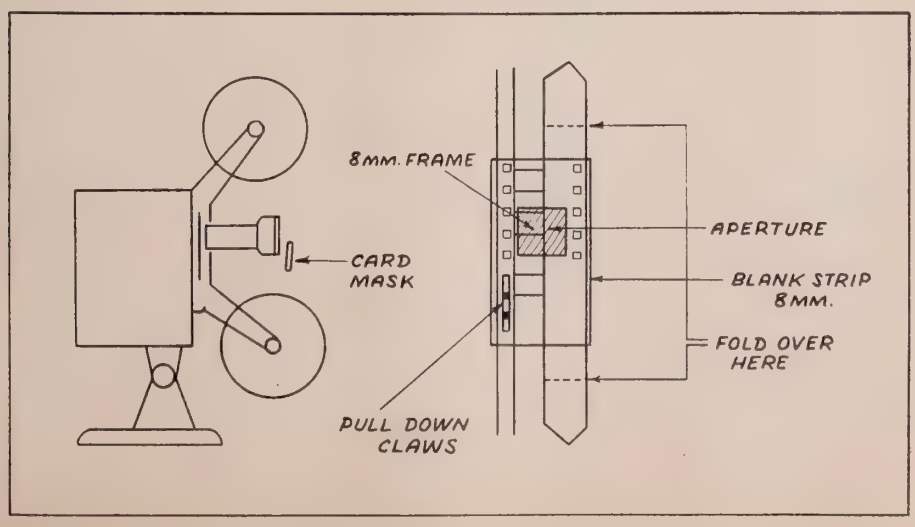
Movie amateurs who have 16mm. projectors and would like to screen 8mm. films, may do so with their projector by following the suggestion offered here:

The first step is to block off the film channel of the gate to provide a reduced track for the 8mm. film, as shown in diagram at left. Take a short length of 8mm. film and insert it in the gate of the projector, as shown, folding it over top and bottom of the gate and securing the ends with adhesive tape.

The next step is to mask the film aperture to correspond with that of the 8mm. film. This may be done by fixing a piece of cardboard before the lens, as indicated in diagram, or by some other means back of the film gate, according to the opportunity afforded for this by your particular projector.

The final step is to slow down the projector to approximately the 8mm.

• *Continued on Page 170*





● Making delicate camera adjustments in the 40 below zero temperatures of the Arctic while wearing boxing-glove-like mittens was just one of the many exasperating obstacles Robert Shankel encountered in filming his saga of Eskimo life.

Shankel, Filmer of Eskimos



● Robert Shankel sans parka and beard.

★ ONE OF the most interesting motion picture documentaries of the Eskimo, which required over a year to film, is finally ready for release after having lain dormant since 1941 when its producer, Robert Shankel of Los Angeles, was called to the armed services before the picture could be completed.

Survival Of The North, Shankel's 1600 foot Kodachrome documentary of Eskimo life, was given its premiere showing in Hollywood early last month at which time the story of its inception and production was related by Shankel.

Actually, it might be said that the picture is the end result of a peculiar interest in the Eskimo that began one day many years earlier when Shankel first read about the Arctic inhabitants in his sixth grade geography book. Destiny must have taken over at this point for thereafter Shankel sought the shelves of his local library for books on Alaskan life and the history of Eskimos. He reveled in the tales of doughty trappers and Alaskan traders, and of the fabulous wealth acquired by pioneering Alaskan adventurers.

As Shankel grew older his interest in the Eskimo never lessened, although such events as working in his father's coal business, marriage, and taking up photography as a hobby intervened to occupy much of his time. It was the hobby of photography, perhaps more than anything else, that rekindled Shankel's interest in the Eskimo. As time wore on, the desire to go to Alaska to make motion pictures of the Eskimos became an obsession.

Lacking funds for such an undertaking, Shankel tried to interest various people in backing his venture. In desperation he even offered to sell films which he had not yet produced. Finally, after a tortuous trip, in the steerage of a coastwise steamer, he reached Alaska with all of his photographic equipment intact and a modest supply of Kodachrome. Here he continued his quest for a backer for his filming adventure and found it in the Alaska Chamber of Commerce.

In all, Shankel spent six years travelling in Alaska. He lived

● *Continued on Page 167*

★

Closeups

★

Angus L. Bowmer, 16mm. film enthusiast and director of drama for Southern Oregon College of Education, has announced completion of a one reel 16mm. color and sound film entitled "Technique of Elementary Makeup" as an instructional subject for drama students.

★

Charles Trego, who produced the unique 16mm. color short subject "Surfboard Rhythm" for Telefilm Studios, Hollywood, announces that subject has been purchased by Pete Smith to be released in his 35mm. theatrical short subjects series for M-G-M.

★

Fanchon Royer, having completed the first of a series of religious films in Mexico City, has returned to Hollywood where she will have sound recorded and arrange with Color Reproduction Company for making the release prints.

★

Bill Fowler is winding up shooting at Las Vegas, Nevada, on his 16mm. production "Desert Splendor," an educational-entertainment picture sponsored by Los Vegas Chamber of Commerec.

★

Keith Daniels is producing a three reel 16mm. western program picture entitled "Rancho In The Sky" with outdoor locale centering in the high Sierras. Cinesound Company of Hollywood is on location with its equipment recording the sound.

★

Allyn Butterfield of Hollywood, has begun production of "Woman Speaks," 16mm. news digest series for Film Studios of Chicago. Series will place emphasis on educational appeal.

★

Cinemette Productions is a new animation studio in Hollywood turning out animated cartoons and sequences exclusively in 16mm. for makers of training films in the business and educational field.

★

E. L. Kurland has completed the first of a series of instructional films on tennis in Hollywood, featuring net champion Bill Tilden who will also narrate the film.

★

Fred G. Roberts, Jr., until recently a Navy Lieut. Commander in Audio-Visual education, has announced the formation of his own production com-

● *Continued on Page 166*

Unions Organizing 16mm. Projectionists

★ IN A move to start the ball rolling for unionizing all 16mm. projection work in Los Angeles, union officials of Motion Picture Projectionists Local 150 of the IATSE have drawn up a set of wage scales and working conditions.

"We want to organize all part-time or full-time 16mm. operators who are not members of the union," George Schaffer, business manager of the union, declared.

According to Schaffer, who says they have negotiated with one firm, full-time operators are to receive a wage of $88.50 for a six-day week, with a limit of two shows a day. In addition, operators will receive six cents a mile for the use of a car to transport equipment, plus an expense account.

Part-time projectionists are to receive $2.87½ an hour, with a minimum call of four hours. If required to use a car, they are to have the six-cent mileage and expense account.

It is the latter stipulation, calling for a minimum of four hours' work, that has given rise to much speculation from the 16mm. industry.

Exhibitors say this would bring ruin to the majority of 16mm. showings, which are usually in the evening and are from a half-hour to an hour in length. That they should join in the union's proposed move, these exhibitors reply that they are in business for themselves and in most instance do their own projection work.

Some sixteen millimeter cameramen also see a threat to their future in the union's organizational move. Those who are not union cameramen—and few are — see the unionization of projec-

• *Continued on Page 173*



• Elliot Cooley behind camera at extreme left lines up a shot on a set which is authentic to the last detail due to unlimited research that accompanied planning of the script.

Elliot Cooley Heads Own 16mm. Studio

"Golden Horizons" Producer Making Industrial Films In Milwaukee

★ WHAT used to be a somber old Milwaukee morgue today pulses with rejuvenation from bright lights and the whirr of motion picture cameras and sound recording equipment. Banks of floodlights brighten stage sets erected in a studio of modern decor while the cameras of the Cooley Company, producers of 16mm. industrial motion pictures, shoot scenes for an exploitation film for a large Milwaukee industry.

The Cooley Company, formed only last October, is headed by Elliot W. Cooley who produced "Golden Horizons," the historic 16mm. film of the metal industry for the Ampco Metal Company of Malwaukee, described in the November issue of Home Movies.

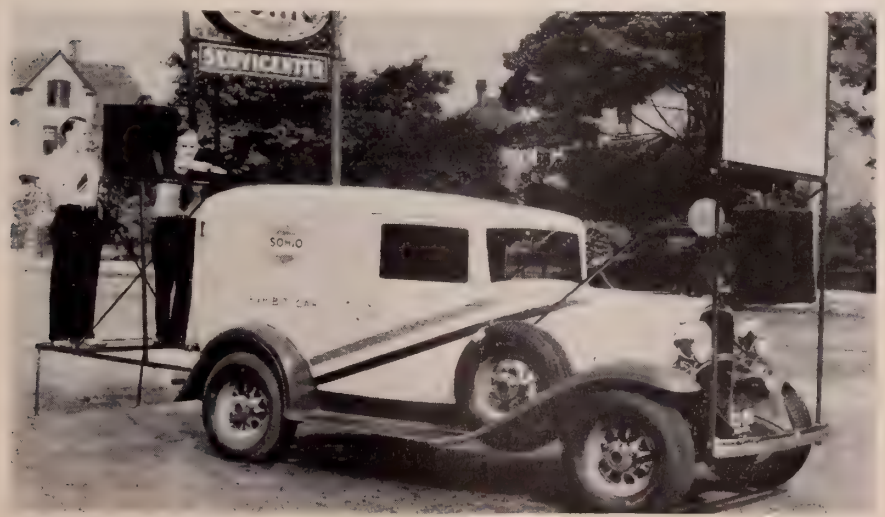
The history of Cooley's rise to the producer's ranks is the not unfamiliar story of the ambitious amateur movie maker whose proficient work naturally led to more serious picture making. Cooley's amateur films showed such promise as to attract the Eastman Kodak Company store in Milwaukee who on several occasions urged him to produce industrial films, jobs that came into their office.

Gradually as his skill improved, Cooley found more and more opportunities. Among his better known achievements were a Kodachrome film for the state of Alabama picturing the pleasures and beauties of that state's highways, several films for a Milwaukee industrial firm, a 16mm. motion picture for the Children's Memorial Hospital and a novelty production for a manufacturer of diapers.

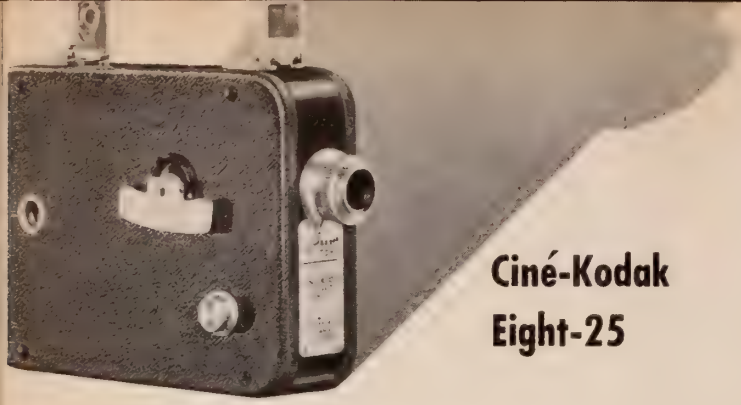
Employing a cast of high school students adeptly made up as Indian savages, Cooley filmed his version of the history of the Menomonee Indians. The picture, filmed near Grafton, Wisconsin, was honored in 1939 by the National Educational Association as the best educational film ever produced.

It was while making "Golden Horizons" for Ampco Metal Company that

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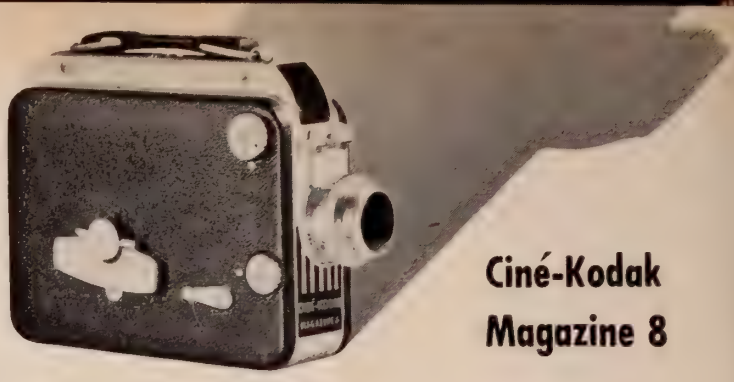


• The roadshow projectionist as well as operators employed by industrial advertisers are to be unionized, their wage scales set and their hours regulated, according to one union's spokesman.



Ciné-Kodak Eight-25

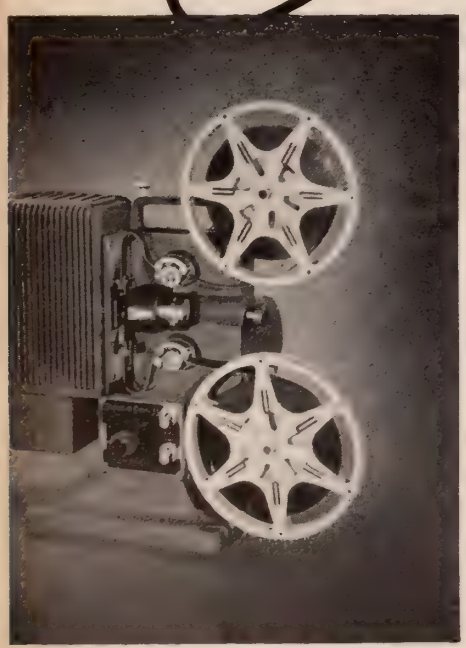
Combines thoroughgoing dependability with economy of equipment and operation. The "Eight-25" uses—in roll form—the same famous Ciné-Kodak Films supplied for the Magazine 8, plus extremely low-cost Ciné-Kodak Eight "Pan" Film for all average outdoor filming in black-and-white. The "Eight-25" offers a Kodak Anastigmat fixed-focus f/2.7 lens, secured winding key, locking position for the exposure button so picture maker can get into the movie, full-vision eye-level finder combined with carrying handle, automatic footage indicator, and Universal Guide.

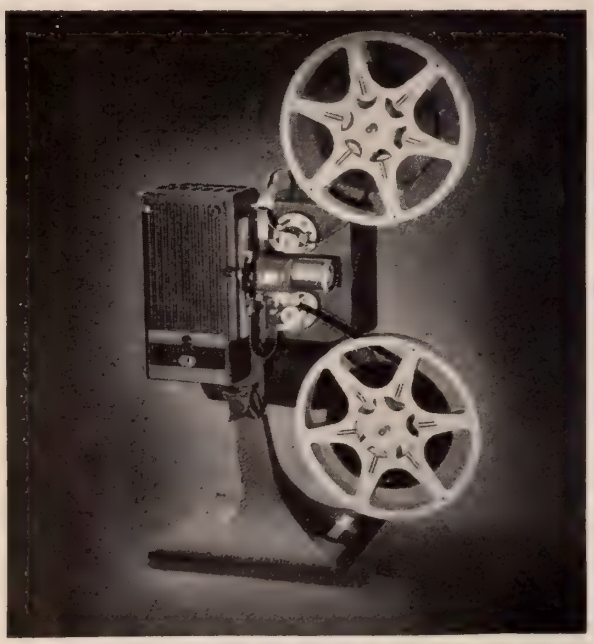


Ciné-Kodak Magazine 8

Most widely acclaimed of all movie cameras . . . loads in three seconds with interchangeable Kodachrome or Panchromatic film magazines. Equipped with an *f*/1.9 lens, interchangeable with six accessory lenses; enclosed direct-view finder serves all lenses; four operating speeds, including slow motion; footage-indicator control "doubles" as magazine release for changing films; pulsing button for gauging scene length; attached Universal Exposure Guide for all Ciné-Kodak Films. Sturdy, smart, leather-covered, die-cast aluminum case with brush-finish chromium fittings.

Forecast for







dascope Eight-33

artly styled, sturdily constructed, reasably priced—the "Eight-33" comes ipped with a brilliant 500-watt lamp l a fast *f*/2 projection lens. Three ndred- and 400-watt lamps are available. Other features: Major operating trols centralized on a convenient nel; adjustable projection speed; ger-tip tilting and framing knobs; id motor rewinding of film.

Kodascope Sixteen-10

A 750-watt lamp, and choice of *f*/2.5 or fast *f*/1.6 standard lenses for average-length "throws," assure brilliant screen pictures of ample size for home movie showings. Four accessory lenses (1″ *f*/2.5; 1½″ *f*/2.5; 3″ *f*/2; and 4″ *f*/2.5) and two accessory lamps (400- and 500-watt) further widen the ability of the "Sixteen-10" to fill a variety of screen sizes at a variety of distances.

Kodascope Sixteen-20

A superior silent 16mm. projector- wi indirectly illuminated push-buttor co trol panel; enclosed drive sha reels; hooded threadlight; still-p tu control; Cordomatic power cord; re er projection; simplified tilting, fra in and lamp-adjustment controls; sta da 2″ *f*/1.6 lens and powerful 750-watt m As accessories: five lenses rangin ro 1″ to 4″ and a 1000-watt lamp



Ciné-Kodak Magazine 16

Fastest-selling camera in the entire 16mm. movie field—*at any price*—the "Magazine 16" combines extreme simplicity with great flexibility. Slip-in interchangeable loading with any of four Ciné-Kodak full-color or black-and-white films; *f*/1.9 lens, interchangeable with six accessory lenses ranging from a wide-angle to a 6-times telephoto; three operating speeds, including slow motion; automatic motor shut-off; pulsing button for judging scene length; magazine footage indicator shows unused film whether magazine is in or out of camera; Universal Exposure Guide.



Ciné-Kodak Special

The camera all serious cinamateurs dream about, and most of them use—for the finest cinematic results this side of Hollywood. Acclaimed by engineers, biologists, physicists, doctors, athletic coaches; makers of industrial, advertising, and training films—and all other advanced workers in 16mm. movies—as adequate for the filming problems they must overcome and for the professional effects they desire. No first camera for the newcomer, Ciné-Kodak Special is definitely the ultimate camera for those seeking easy mastery of 16mm. movies at their very best.

'46



Sound Kodascope FS-10-N

Shows silent 16mm. film as well as sound. Speaker, projector, connecting cords, projection stand, accessories—all come in one sturdy, handsome 18½" x 22" x 9" unit. Smart engineering, precision manufacture, and a unique fidelity tone-control adjustment assure top sound quality, from original sound film or from dupes, in living room, clubroom, or auditorium.

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ONLY a very few—right now. Then, more and more in the weeks and months to come . . . economy "Eights" . . . versatile, easy-to-operate Magazine Ciné-Kodaks, both 8mm. and 16mm.—the most popular movie cameras in the world, regardless of price . . . and that finest of all 16mm cameras, Ciné-Kodak Special. Kodascopes will return by the same rapidly accelerating schedule . . . 8mm. silent projectors . . . 16mm. projectors—both silent and sound.

See your Ciné-Kodak dealer—soon—about your future Ciné-Kodak. And while you're there, stock up on Ciné-Kodak Film . . . full-color Kodachrome or brilliant black-and-white. He should have all you want—just in time for your spring movie making . . . Eastman Kodak Company, Rochester 4, N. Y.

Koda

With the amateur movie CLUBS

Late news of the activities of groups organized to advance the hobby of amateur movies

METRO Movie Club in the River Park section of Chicago, made its February meeting a significant one for many of its members, setting aside this particular meeting exclusively for the screening of members' films. Event revealed wide talent of all participating members for making intelligent and entertaining 8mm. and 16mm. films. On February 28, members of the club journeyed to Kenosha, Wisconsin, to show their cinema wares to the Kenosha Club. Program was repayment for fine entertainment furnished by the Kenosha group at a Metro meeting last fall.

★ ★ ★

LOS ANGELES 8mm. Club, at its February meeting, made a survey of member's equipment and their filming interests, as well as conducted a poll on member's views for future club programs. Printed questionaires were furnished all those who attended the meeting. Alert officers saw to it that every questionaire was intelligently and sincerely filled out as a source of information for planning the organization's future activities on a basis most beneficial to the greatest number of members.

★ ★ ★

ROCKFORD Movie Makers, Rockford, Illinois, deserve an "Oscar" for their consistent and laudable activity of showing movies to shutins. Recently members Harry Eggert, Paul Dahlman, Armour Lindbloom and Fred Shute brought their films and equipment to the Winnebago County Hospital and entertained the polio victims hospitalized there. Plans of the group call for giving similar shows every Thursday evening.

★ ★ ★

LA CASA Movie Club of Alhambra, California, under the chairmanship of John H. Clay, provided its members with an interesting program of 8mm. and 16mm. films at its last meeting. Member C. H. Thomsen's 16mm. picture *Western Canada* was screened; also *How To Ski*, filmed by John K. Northrup of the neighboring Los Angeles 8mm. club.

★ ★ ★

WINNEPEG Cine Club, at its February meeting, welcomed back to its fold charter member D. A. McArthur who has been stationed in Halifax and Montreal during the war years. Along with the Club's January bulletin was distributed a special announcement of this group's 1946 contest which is open to any amateur movie maker resident of Manitoba. Contest will cose May 7th, 1946. Three prizes will be awarded for the best films.

★ ★ ★

LONG BRANCH Amateur Movie Club, West End, New Jersey, is currently at work on its plans for a club production featuring the civic attractions of city of Long Branch, according to president Thomas B. Budd. Project will embrace a 16mm. silent film of about an hour's screening time. At present other films of this type are being studied for ideas, and Long Branch officials and civic leaders have been asked to contribute suggestions as to most important features of city to be included in the production.

★ ★ ★

BROOKLYN Amateur Cine Club, until revently, had its housing problem, too, but all that has been finally ironed out, according to president Sinclair, and henceforth the Brooklyn cinebugs will continue to meet each month at Hotel Bossert. The club's annual movie making contest closed with the January 28th meeting, and winners will be announced about the time this issue of Home Movies goes to press.

★ ★ ★

LONG BEACH Cinema Club's last February meeting—they meet twice each month—featured a talk and demonstration on titling by George Cushman, former associate editor of Home Movies. President A. Warren Nash, in a special address, stressed the importance of every member participating in the club's activities which include the production of several films each year, the showing of movies to shutins, and conduct of special educational sessions for members on how to make, edit, title and project home movies.

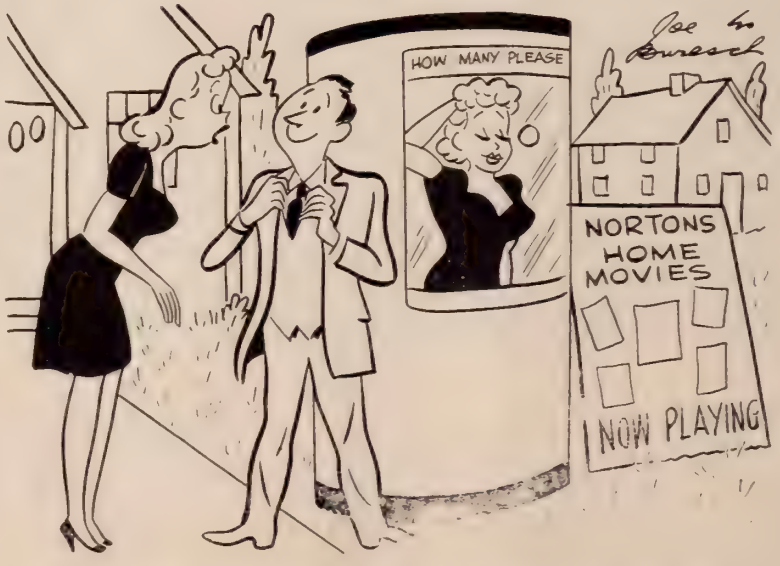
★ ★ ★

SOUTH SIDE Cinema Club, which meets every two weeks at the Hamilton Park Field House, Chicago, devoted its early February meeting to a demonstration filming before club members of several scenes of the club's current 16mm. production, *Motives of the South Side Cinema Club.* Oscar Bergman is chief cinematographer on the project with other members assisting with varied production chores. Kurt Bohse, program chairman, recently completed his latest 16mm. Kodachrome production, *Wonders of the Dunes* and plans a screening for SSCC members at a March meeting.

★ ★ ★

TRI-CITY Cinema Club, Davenport, Iowa; Rock Island and Moline, Illinois,

• *Continued on Page 162*



"But dear! A boxoffice on the front lawn! What will the manager of the Bijou say!"

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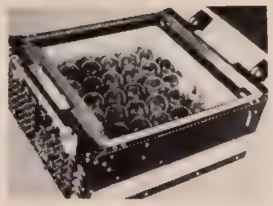
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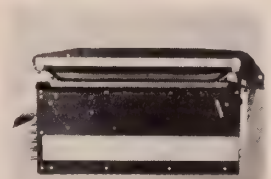
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Printing glass removed to show 39 Argon Glow Lamps—each controlled by individual switch for fast, accurate dodging.



Morse M-20 Printer closed in printing position. Note uniform contact of inflated platen over entire printing area.

THE *Morse* INSTRUMENT COMPANY

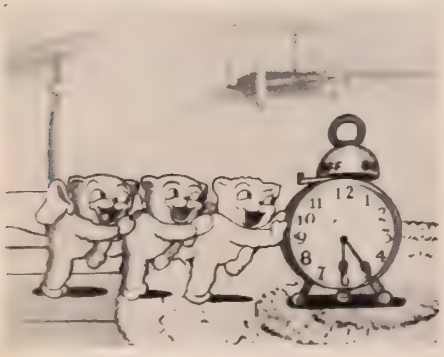
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Dance Revival — India is pleasant, human tale of a beautiful girl who becomes teacher of folk dancing in India. Essential dignity and religious import of interpretive dancing is brought out. This subject should improve American's understanding of Indian people and culture. Photographed in color, color prints in sound are available at $72.00; may be rented for $63.00. The 10 minute black and white prints may be had for $36.00; may be rented for $1.50. Distributor is Bell & Howell Filmosound Libraries, 1801 Larchmont Ave., Chicago 13, Ill.



Merry Kittens in one of two new animated cartoons to be released during March by Official Films, Inc., New York City. This subject is replete with cute, kittenish capers as a pussy cat trio engage in a wild tussle with Terry the terrier. Terry barks up the wrong tree when he wakens the kittens from their cat nap. But they fix his wagon with a tricky alarm clock; tease him with a luscious T-bone steak, with the whole story culminating in a hectic riot of fun. Subject is available from dealers and libraries in five different sizes and prices in 8mm. and 16mm. silent and a 16mm. sound version. New address of Official Films is 25 West 45th St., New York City.



Hangmen Also Die, is a 14 reel United Artists release featuring Brian Donlevy, Anna Lee and Walter Brennan; was reportedly filmed from a secret script from a secret source, and brings the amazing story that was behind the wartime headlines concerning the capture and shooting of Hitler's hangman. Subject is replete with thrills and possesses sufficient historical interest to make its presentation timeless. Exclusive world rights in 16mm. are controlled by the distributor, Commonwealth Pictures, 729 7th Ave., New York 19, N. Y. Released simultaneously with this subject is another Louis Jordan one-reel musical short, *Hep Cat Serenade*.

"HOW TO OPERATE
A 16mm.
SOUND PROJECTOR"

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Navajo Sand Painting is a remarkable Kodachrome record filmed by Lt. Jack Breed which reveals the delicate formation of designs and symbols with colored sands by the Navajo Indians of famed Monument Valley. Probably the only existing record in colored motion pictures of the execution of this much discussed but little seen religious ritual, it is a subject adaptable to all types of motion picture programs. Distribution is by Bell & Howell Filmosound Libraries, 1801 Larchmont Blvd., Chicago, prints are available at $60.00 each or library prints may be rented at a base rental fee of $3.00.



The Runt is title of one of Castle Films' latest Farmer Al Falfa animated cartoons just released in which the famous rube character is seen as a chef who caters to the pigs on his farm, sadly neglecting one little fellow of runt size who always gets pushed around. But when a thieving butcher kidnaps

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From the pen of Clarence Budington Kelland

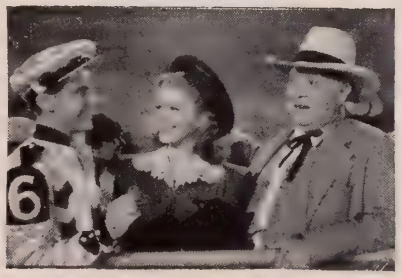
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(7 reels—Running Time—71 minutes)

SCATTERGOOD RIDES HIGH



The exciting sport of champion trotting horses, provides background for this latest release in the Scattergood Baines series. An excellent film of a favorite homespun American, filled with action and good wholesome fun.

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POST PICTURES CORP.

723 SEVENTH AVENUE, NEW YORK 19, N. Y.

the well-fed fat porkers, it is the Runt who aids Al Falfa in an hilarious rescue and in the end becomes the pet pig of the farm. This new Al Falfa cartoon is available from photographic dealers in two 8mm. versions and three 16mm. editions including sound-on-film.

Soundies are 16mm. musical short subjects, approximately 100 feet in length which are available for outright sale at $7.50 each. Official Films, Inc., New York are now distributing this line of entertainment films and have just added 18 new *Soundies* subjects to their catalog of available films. *Soundies* titles available now total 72 and the new numbers include specialty music, singing or dancing by such well known celebrities as Yvonne de Carlo of "Salome" fame, Hoagy Carmichael and Wingy Manone's orchestra.

Voice In The Wilderness, is recent release of Cathedral Films, Hollywood, Calif., producers of religious films. This is the famous story involving life of John, the Baptist. Picture opens in the city of Judah during days of King Herod at time of birth of John to Zacharias and Elizabeth and portrays his later life in the desert where he seeks the word of God. The story continues with John's preaching resulting in his arrest and his subsequent beheading at the request of Salome. Available in black and white sound of remarkable quality, subject screens for 40 minutes.

Post Pictures 723 Seventh Ave., New York City, have just issued the ninth edition of their 16mm. sound films catalog.

SOUND And SILENT FILM LIBRARIES

WHERE TO RENT OR BUY 8mm AND 16mm FILMS

ALABAMA

BIRMINGHAM 1
Wilfred Naylor
1907 Fifth Ave. North

CALIFORNIA

BUENA PARK
Buena Park Photo Shop
877 Grand Avenue

HOLLYWOOD
Bell & Howell Filmosound Library
716 N. La. Brea Ave.

Castle's Inc.
1529 Vine Street

LONG BEACH
Tate Camera Shop
2819 E. Anaheim St.

LOS ANGELES
Films Incorporated
1709 W. 8th Street

Hollywood Movie Supply
4279 Crenshaw (Zone 13)

I. T. & T. of the West
3123 West 8th St. (5)

OAKLAND
Walter O. Gutlohn, Inc.
Audio Films Co. Branch
4247 Piedmont Ave. (Zone 11)

I. T. & T. of the West
4247 Piedmont Ave. (11)

SAN LUIS OBISPO
Shadow Arts Studio
1036 Chorro Street

DISTRICT OF COLUMBIA

WASHINGTON
Bell & Howell Filmosound Library
1221 G St., N. W.

I. T. & T. of Washington
915 12th St. N.W. (1)

GEORGIA

ATLANTA
I. T. & T. of the South
756 W. Peachtree St. NW

DECATUR
Popular Pictures Company
P. O. Box 223

IDAHO

BOISE
Idaho Library of Visual Education
811 Rossi St.

ILLINOIS

BERWYN
Colonial Camera Shop
6906 Windsor Ave.

CHICAGO
Bell & Howell Filmosound Library
1825 Larchmont Ave.

Bolotin Camera Exchange
729 W. Roosevelt Road (7)

Films Incorporated
64 E. Lake Street

Walter O. Gutlohn, Inc.
19 S. LaSalle Street (Zone 3)

Ideal Pictures Corp.
28-34 East Eighth Street

ILLINOIS—Continued

CHICAGO—(Continued)
I. T. & T. of Illinois
100 W. Monroe St. (3)

Zenith Cinema Service
3252 Foster Avenue (25)

LOUISIANA

NEW ORLEANS
I. T. & T. of New Orleans
815 Poydras St.

MARYLAND

BALTIMORE
Stark Films.
537 N. Howard St. (1)

MASSACHUSETTS

BOSTON
Don Elder's Film Library
739 Boylston St., Dept. HM

Claus Gelotte, Inc. Camera Stores
284 Boylston St., Opposite Public Gardens

I. T. & T. of New England
115 Newbury St. (16)

Frank Lane & Co.
5 Little Bldg.

Wholesome Film Service, Inc
20 Melrose Street

BROCKTON
Iris Pharmacy
238 Main St.

QUINCY
Stanley-Winthrop's "Rent-A-Reel" Service
5-7 Revere Road

MICHIGAN

DETROIT
Detroit Camera Shop
325 State Street

ROYAL OAK
Hy-Wilde Camera Shop
1029 S. Washington at Harrison Ave.

MINNESOTA

MINNEAPOLIS
Howard Film Distributors
86 S. 6th St. (2)

MISSOURI

ST. LOUIS
I. T. & T. of Missouri
3326 Olive St.

NEW JERSEY

ROSELLE PARK
Union County Film Service
128 Chestnut St.

NEW YORK

ALBANY
Hallenbeck & Riley
562 Broadway (7)

BROOKLYN
Reed & Reed Distributors Inc.,
7508 Third Avenue (9)

New York City—Continued

NEW YORK
Bell & Howell Filmosound Library
30 Rockefeller Plaza

Commonwealth Pictures Corp.
729 - 7th Ave.

Films Incorporated
330 W. 42nd St.

Walter O. Gutlohn, Inc.
25 W. 45th Street (Zone 19)

Haber & Fink, Inc.
12-14 Warren St.

The New York I. T. T. Co., Inc.
25 W. 45th St. (19)

King Coles Sound Service
340 3rd Ave. (Zone 10)

Medo Photo Supply
15 West 47th St.

Mogull's Films & Camera Exchange, Inc
55 W. 48th St. (Radio City)

National Cinema Service
69 Dey Street

Nu Art Films, Inc.
145 West 45th Street

SOS Cinema Supply Corp.
449 W. 42nd St. (18)

OHIO

CLEVELAND
Cineshop Film Service
3483 Lee Road

Koller's Home Movie Exchange
10104 St. Clair Avenue

DAYTON
Dayton Film (8-16) Rental Libraries
2227 Hepburn Ave.

OREGON

PORTLAND
Films Incorporated
314 S. W. 9th Avenue

PENNSYLVANIA

ALLENTOWN
James A. Peters
41 South Fourth St.

TENNESSEE

CHATTANOOGA 2
Grady Young Co.,
108 W. 8th St.

NASHVILLE
E. K. Churchwell Film Exchange
510 Deaderick St. (3)

TEXAS

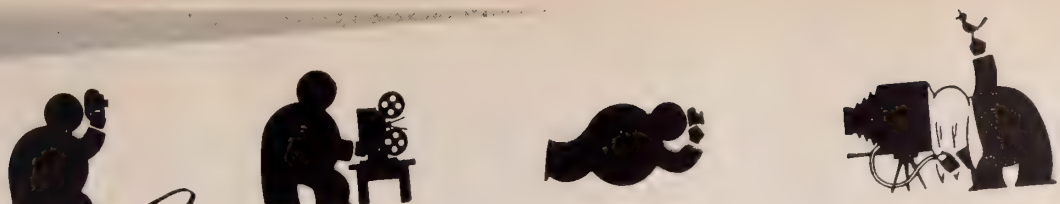
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Summer Saga . . .

• *Continued from Page 131*

pers." Scanning the pages of one newspaper the lads are electrified to find this news item:

> HUNT HIT AND RUN DRIVERS
> A young girl was found near death last night on East Road, hit by a Buick sedan, license E-9415. The two youthful hit and run drivers have escaped. The girl has not yet regained consciousness.

Al and Stan decide to get back to their car at once and continue their flight. They hurry back over the trail toward their lodging, but as they approach the cabin they observe a stranger examining their car and jotting down the license number in a notebook. They decide to flee into the hills but are observed by the stranger who gives chase.

There follows a long game of hide and seek between the man and the two boys, up precipitous rocky trails, over fallen logs, and with the boys occasionally taking refuge in rocky caverns. The man continues his relentless pursuit and finally Stan, frightened and exhausted, decides to give himself up. The other lad continues flight.

The man comes upon the surrendering Stan, identifies himself as a state highway inspector and in few words indicates that the boys are unduly alarmed. The inspector and Stan start in pursuit of Al. Stan calls to Al urging him not to run away, but without avail.

The tortuous climb over rocks and cliffs begins to tell on Al and presently he collapses, exhausted. The inspector and Stan catch up with him, lift him to his feet. Stan explains: "It's all right, Al—they're not after us. When the girl came to, she explained that she fell from the cliff above the roadside. She wasn't hit by a car at all."

When the boys ask if they were free, the inspector explains that they should not have run away and that he must hold them for questioning. Together they return to the boys' car and drive away, ostensibly to police or sheriff's headquarters—the picture ending at this point.

What this logical and interesting story affords is opportunity to backdrop every action of the players with colorful scenic vistas of Arizona. From the opening scene until the final fadeout there is an everchanging panorama of color enhanced by Atwood's careful camera compositions.

Perhaps the most noteworthy phase of the production is the editing. Here Atwood has displayed the skill of the best professionals in attaining accents and tempo according to the demands of story progression. Where facial expressions and pantomine best convey trend of the story, careful closeup treatment

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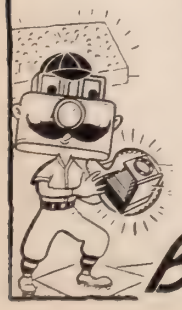


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has been given the action to gain full use of these mediums.

Interest in the chase sequences is intensified, for example, by quick staccato cutting or by the proper camera angle of a shot. There is marked restraint in the use of subtitles but the few used are ample to explain the action or motivate the story whenever necessary.

Obviously, much of the success of this picture is due to the carefully developed story and shooting script. According to Atwood who, incidentally, a chief surgeon for Phelps-Dodge Corporation at Ajo, all of his spare time during a period of five weeks were devoted to writing the script.

" 'Escape' was filmed during my vacation last summer at many different and interesting locations around Flagstaff in northern Arizona," said Atwood. "About three weeks were spent in filming the story. Considering the making of titles, editing the picture and scoring it with music, the production required about three months to complete. The music in Rachmaninoff's Symphony No. 2 in E Minor—Columbia's album No. M-569—was used to score the picture.

"Because of frequent bad weather encountered," Atwood continued, "only a few hours each day could be spent in filming. There were other delays, too. For example, the simple sequence in which the unconscious girl was found on the highway proved rather difficult to make. First, it required a great deal of time and patience to apply the proper makeup so that the girl would appear seriously injured. This was done on the edge of a very busy highway. Everytime a car passed, the girl had to hide her face; and during the rehearsing and shooting, more cars interrupted so that we were over two hours making about seven simple shots."

The equipment used by Atwood, was a model 60 Cine Kodak, a Weston exposure meter, and occasionally a tripod. Because of the mountainous terrain a tripod could not be used continously.

"Escape" is the third picture made by Atwood and submitted as a contender for the Movie of The Month certificate, and his first to receive that honor. It should also rate high among the winners when Home Movies' 1946 annual amateur contest, in which it is entered, is concluded next September.

Pot Shots Versus Plot Shots . . .

• *Continued from Page 135*

use our eyes: when an interesting incident attracts our attention, we unconsciously shift from the position of our first observation to a closer viewpoint. Turning the pages of a magazine we see first the page as a whole, then, if it is attractively illustrated, our eyes focus attention on details of the illustrations. Turning a corner, we might observe a fire in progress down the street. We immediately go in that direction, getting as close as we can, later observing the details individually—arrival of the fire apparatus; firemen going into action; sudden burst of water from the firehose; the billowing blaze, etc.

Our camera, ready to film a similar incident, should properly record the action in a similar manner. Interest gradually should be built up with a series of short shots giving opportunity to study every detail on the screen—something that cannot be done effectively with a single shot.

The family record film, like any other, can be as good or bad as we make it. People, including those in our own family, are always the most interesting subjects to other people. Interestingly filmed, they can compete with any screen material, no matter what the subject. Indeed, the family record film is not limited to a series of random shots in chronological order of the children's activities throughout the year, but only to the wisdom and ingenuity of the man who films and edits it.

There are always one or more events during the year that command special attention from the family—a birthday, the annual vacation, Fourth of July, Thanksgiving, or Christmas — which demand more than the pot shot filming treatment of the lazy movie maker. Such eventful days can provide family activity that can be recorded in planned sequences of shots to give entertaining moments of pictures on the screen rivaling the best dramatic films.

Such filming doesn't necessarily call for preparing a scenario in advance. By visualizing how the action should appear on the screen, it is possible for the cine amateur to plan his filming only moments in advance and then capture the activities in a sequence of medium and closeup shots with camera angles judiciously varied to further lend interest to the photography.

Imagine it's your son's birthday. You were reminded only the evening before to have the camera loaded with film and to be on hand to make some movies. The children arrive for the party and there is seemingly general confusion everywhere. But as the party progresses there are certain definite incidents that call for special camera attention, such as the guests handing gifts to the host, of the children's interest and reaction to the party games, and of course, when cake and ice cream are served.

Logically you make your first scene a long shot of the gift bearing guests

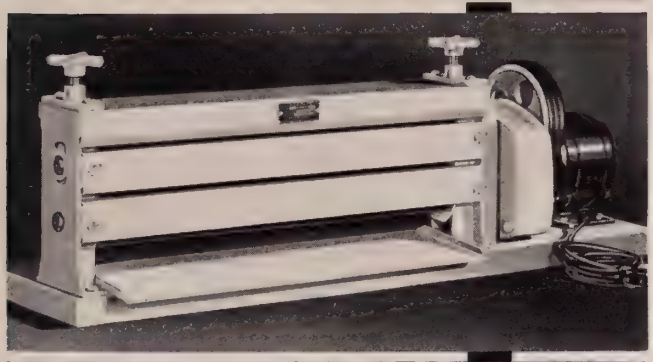
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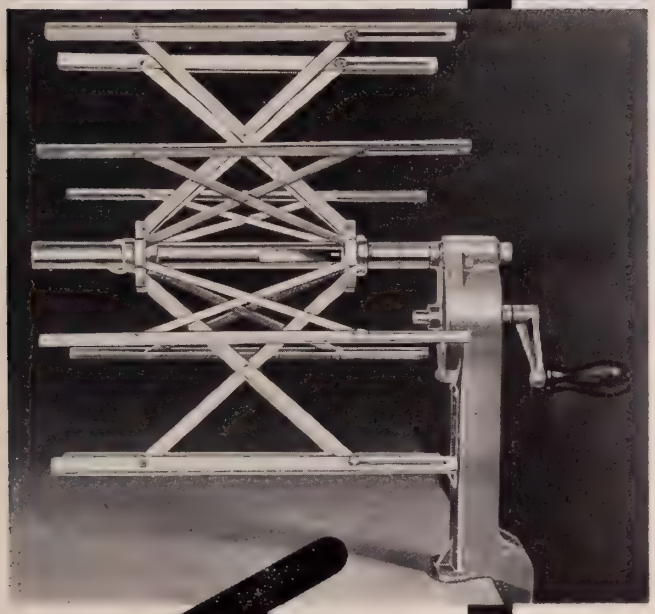
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arriving at your home. The next shot is a closeup of your son receiving gifts from his little guests, as each enters the house. If there's a donkey with tails to be pinned by blindfolded children, make a sequence of this: a shot of a child being blindfolded; a reaction flash of the other children watching; the child timidly placing the tail on the donkey; a closeup of the tail being pinned on the donkey's head; then another reaction shot showing the other children laughing in glee, etc.

When making casual movies of friends or family, give them something interesting or characteristic to do, then film them doing it with a succession of build-up scenes.

On a vacation trip, don't stand off at a distance and film, with a single shot, the women about the campfire preparing a meal. Make a sequence of the episode. After a *brief* long shot, move in—get 'em at close range as they prepare the food. Then a closeup or two of the fish frying in the skillet—or perhaps of the coffee pot as it boils over!

If it's a vacation in the mountains, keep the sequence idea in mind when composing shots so you can gradually move in closer with succeeding shots to "glamorize" the scene. Obviously, there is not the opportunity to sequence such inanimate material as mountains,

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trees, and clouds as with other material. But such is not without possibilities. A study of the scene through the viewfinder might reveal interesting compositional opportunities. Is the frame filled with the picture or is it bisected by the horizon? If the latter, perhaps a change of angle would be more appealing—a lower camera set-up for closeups or a higher one for long shots. Thus a sequence might be composed by altering camera angles.

Varying your shots can be accomplished in two ways. The camera set-up can be changed each time, moving it closer to the subject for each shot, or—if you are fortunate to own one or more lenses of varying focal lenghts—you can accomplish the desired results by merely changing lenses. By no means is it essential, or even desirable, to maintain the same angle for all sequence shots. Occasionally varying the camera angle lends individuality to the sequence.

Once you get the swing of "sequencing" your movies as you film, of making plot shots instead of pot shots, your movie making will take on new importance for you and become a source of real entertainment for those for whom you screen your movies.

Light Where You Want it . . .

• *Continued from Page 136*

been made more than 100 feet away, ordinary room light undoubtedly helping to some extent.

Given a source of light current and a long enough cord, the movie filmer with this device can go anywhere that a cameraman can go and get good pictures. It is particularly handy in crowds as proven in shooting Cub Shows and Boy Scout Round Ups where it would be not only impracticable but very undesirable to set up lights on standards and attempt to clear spaces for shooting. In the cases of religious ceremonies, weddings, ordinations, public Scout ceremonies, and such, the device gets movies with a minimum of distraction. The operator remains in the background with lights extinguished except for the actual moments of shooting.

The latest development of the lights and camera standard, for which patent has been applied for, is illustrated. It will be noted that the original two lights have given way to four. The clamps have been removed from the reflectors to save weight and maintain a constant setting. The standard itself is made of walnut because I happened to have walnut. A lighter material would be desirable, provided it has sufficient strength and rigidity.

The camera mounting in the center contains the light switch and screw. The latter is long enough to extend through the box and be flush with

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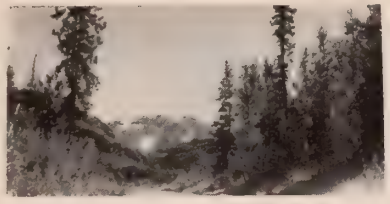
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the base when the camera is tight. The screw is flanged at the bottom and tapped to take a tripod screw so that the whole assembly may be mounted on a tripod.

However, the weight of the standard and lights tends to keep the camera steady. Undoubtedly a tripod mounting would be helpful in this regard, but it would be more of a hindrance than a help in crowds.

The light switch and cord are of 20 ampere capacity—a "must" when using four number two photofloods. On the other hand, I seldom burn out a fuse with the lights. Ordinary care is used of course such as temporarily disconnecting motors or large banks of room lights from the circuit during filming.

In shooting public events, I generally have two assistants to take care of the wire and carry spare film. For some events, we have used as much as 150 feet of heavy duty cord and one or two additional helpers to keep the wire connected and to move it about. Only one person is needed for the actual operation of camera and lights.

Plot Before You Shoot . . .

• *Continued from Page 138*

proached. Though the tempo at first should be slow, it should by no means lack action.

In the photoplay scenario, the opening scenes should introduce the main players, indicating at once their importance and establishing characterization.

As the plot progresses it finally reaches a point where it seems inevitable that the unfavorable element will surely win out over the good. Suddenly the good element, or the hero as the case may be, triumphs. This point in the plot is known as the climax. It should come suddenly, and unexpectedly, as a complete surprise. This is the point in the story where everything is cleared up. The bad element is entirely overcome and there is no doubt left whatsoever that the good has won out. Following the climax a few additional scenes may be required to further clear up some of the small details, perhaps to suggest that "everyone lived happily ever after."

It should be remembered at this point also that a good closing scene, perhaps one that leaves the audience laughing,

Movie of the Month

• From among the films submitted for review by readers each month, the editors select the best and award its Home Movies' certificate for the Movie of the Month. A special illustrated review of the film also appears in the magazine. All films submitted to the editors for review and criticism between January 1st and September 30th, are automatically entered in the annual contest, subject to a second review prior to final judging.

Films receiving Movie of the Month certificates during the past twelve months are:

APRIL '45: "Day Dreaming," produced by Mrs. Edith Kerwin, Jamesburg, New Jersey. A 16mm. black and white picture, 175 feet in length.

MAY '45: No award.

JUNE '45: "Worth Scouting For," produced by Al Morton, Salt Lake City, Utah. An 8mm. Kodachrome picture, 400 feet in length.

JULY '45: "Old France in Modern Quebec," produced by Elmer Albinson, Minneapolis, Minn. A 16mm. Kodachrome picture, 1,100 feet in length.

AUGUST '45: "Fellow on a Furlough," produced by George Burnwood, Philadelphia, Penna. A 16mm. color picture 350 feet in length.

SEPTEMBER '45: "Ski Time in the Rockies," produced by Norman Shultz, Salt Lake City, Utah. A 16mm. Kodachrome picture 400 feet in length.

OCTOBER '45: No award.

NOVEMBER '45: No award.

DECEMBER '45: No award.

JANUARY '46: No award.

FEBRUARY '46: No award.

MARCH '46: "Escape," produced by H. D. Atwood, Ajo, Arizona. An 8mm. Kodachrome picture, 250 feet in length.

will go a long way toward making a picture one to be remembered.

Another thing to bear in mind while developing the humorous type of scenario is to include a running gag. A running gag is a bit of humorous action that pops up now and again throughout the picture and invariably ends in a surprise in one of the closing scenes.

Those who have seen Leon Errol on the screen will recall that amusing running gags are invariably used in his pictures. In one of his last films there was a large vase sitting on a small table. Every time the orchestra played the vase would begin to shimmy and rock from side to side but never quite topple over. Intercut with the main action of the picture were short scenes of Leon as he watched the unsteady vase. Finally he could stand the suspense no longer. While the vase was thus wobbling he gave it a push that sent it crashing to the floor.

As to the fourth and final step—breaking down the story idea into camera scenes: in order to do this one must visualize just how each scene will look on the screen.

In introducing the locale or setting of each new scene, begin with an establishing long shot. This should be of sufficient footage to present to the audience all of the objects and their relative positions to each other. This should be followed with a medium shot showing the immediate vicinity in which the action is to take place, following, then, with closeups of the action.

Due to the fact that tempo is usually slower at the beginning of a picture, the early scenes should be made somewhat longer. This not only aids in setting the tempo but helps the audience to become fully acquainted with the locale and the characters. The use of long and medium shots is imperative. As tempo is increased in an action picture they should be used at a minimum and only when necessary and should be replaced by more frequent closeups. When the tempo is extremely fast the closeups themselves should be of short duration.

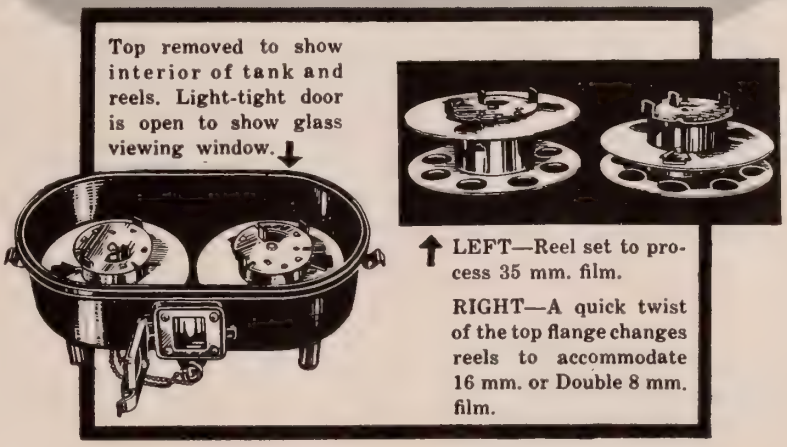
To illustrate more clearly, the cowboy hero is pursuing the villain. We see a long shot of the villain as he mounts a horse and gallops away in a cloud of dust; then a medium shot of the hero as he leaps upon his mount and dashes off in pursuit. We next see a medium shot of the villain, then a medium shot of the hero as each spurs his horse down the dusty road. As the hero gets nearer and nearer to the villain the medium shots gradually become closeups and the flashing back and forth from the villain to the hero is quickened. Each shot becomes shorter. Then all we see are flashes of horse's hoofs, a flash of the villain's terrified expression, a flash of the hero's determined look, another of

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the horse's hoofs, etc., until the hero overtakes the villain, leaps upon him, and drags him to the ground.

If you go about planning your camera scenes in this fashion you will automatically take care of the tempo of the picture.

You may want to add trick angle shots, wipes, fades, dissolves, etc., which, if not used to excess, will enhance the pictorial quality of the finished picture.

For a smooth running production one should aim to convey the story by action rather than by spoken or descriptive titles. Obviously, this will reduce the number of titles required in the picture, improving the continuity and reducing the title making chore to a minimum.

In writing out the scenario you will undoubtedly use a typewriter. Double space the text and write on one side of the paper only, numbering each page. Number each scene in consecutive order then describe the camera setup, i.e., whether the shot is to be a closeup, long shot or medium shot. These can be abbreviated thus: CU. for closeup; MS for medium shot; and LS for long shot. The accepted style for writing a shooting script scene would be as follows:

Scene 32: MS. Exterior of garage—door half open. Dan thrusts his head out cautiously. Looks around, sees Tim, off at his left, quickly retreats to interior of garage.

It is advisable to leave at least four spaces between description of each scene and extra wide margins at the right when typing the script, to allow space for penciling in notes and additional directions.

After the script is entirely written, a time saving step is to make an analysis of the scenes and make note of those that can be shot all at the same time. In other words, if the picture opens on the garage scene and there is some more action to take place there again in scenes 15, 22, and 36, for example, make a note to shoot scenes 1, 15, 22, and 36 together, instead of returning to the location three different times. The order of the scenes in the original script remain in consecutive order; the grouping by number is indicated on a separate sheet as a time saving shooting guide.

With The Amateur Movie Clubs . . .

• *Continued from Page 148*

had member Lytel show his "Iowa Trails" at the Davenport Municipal Art Gallery for the club's February meeting. Member Hoffman and a committee are planning an instructional program for a future meeting that will demonstrate common movie making errors and how to avoid them.

★ ★ ★

UTAH Cine Arts Club, Salt Lake City, whose members boast the distinction of having won two out of the six Movies of the Month certificates awarded by Home Movies during 1945, held their fourth annual banquet in the Rose Room of Hotel Newhouse on January 16th at which time makers of the winning films in the club's annual contest were distinguished by the awarding of trophies and screening of their prize winning films. These included *America the Beautiful* by LeRoy Hansen, *Come Autumn* by Al Londema, *Romance of a Sawmill* by Miss Virginia Smith, *Ski Time in the Rockies* by Norman Shultz, and *Worth Scouting For* by Al Morton.

★ ★ ★

AURORA Cine Club of Aurora, Illinois held its annual banquet recently at which time the club's 1945 officers were retired and the electees of 1946 installed. These included E. O. Wise, president; C. K. LaDew, vice-president; and secretary-treasurer Mrs. A. M. Buell. No less important was the presentation of the club's "Oscars" for achievement in movie making during 1945 to first place winner La Dew, second place winner Wise, and to runner up Julius Rokop, the third place trophy.

★ ★ ★

SCHENECTADY Photographic Society's Cine Group had Kenneth F. Abeel, supervisor of General Electric's motion picture section as a guest and lecturer at its last meeting at which time Mr. Abeel explained to the group how to improve home movies with group lighting. The lighting techniques of professionals were demonstrated with special emphasis on the tricks necessary for good indoor color photography.

★ ★ ★

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Trick Effect Gadget . . .

• *Continued from Page 134*

initial wipeoff is made. Harry Hamill described the building and installation of such a backwind for this camera in the July, 1943, issue of Home Movies.

If the backwind is to be installed in the camera first, an extra gear and shaft should be provided at the same time for the wipeoff device. Extend the shaft with the gear attached through a 1/16″ metal plate, which is to be fastened with countersunk screws to the camera case in place of the exterior viewfinder on right side of camera. I placed a small collar on the shaft to hold the gear firmly in place. I was unable to locate fibre gears, as recommended by Mr. Hammill in his article, so I cut my own gears of brass on a small engine lathe. Also the entire device was made of brass except the worm gear and main shaft.

Those desiring to reproduce this gadget are advised to study and follow dimensions and directions given in the diagrams which show all essential parts and indicate manner of fitting them together.

Section A is the supporting member of the chassis. The irregular end bent along the dotted lines, as shown, forms

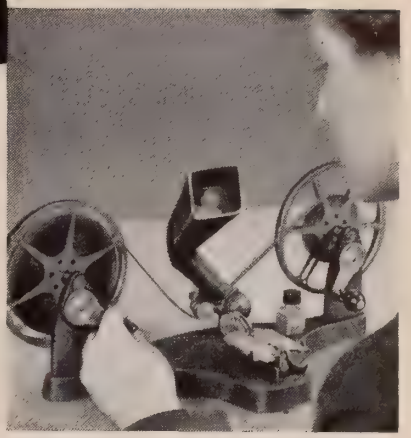
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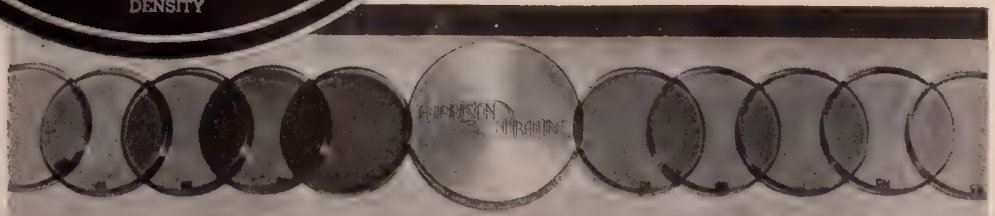
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support for the shaft which is fitted with the large clock gear E that engages the worm F extending from the camera, and which motivates the wipeoff blade in the track in front of the device.

Section B is the channel or track which is soldered to the lens hood C. This has a 1" x 1¼" opening which must be accurately centered over the lens.

Section D is the leverage assembly which motivates the wipe blade that moves laterally across the lens within the channel of section B. At the rear of the device is the clutch lever G which is mounted on the shaft just back of the gear E. This clutch is also attached to section A of the chassis in such a way that when moved forward or backward, it engages or disengages the gear E from the worm F.

In order to produce a wipe effect, move the clutch lever to engage the gear with the worm while the camera is running, and when the blade has moved fully to the right to cover the opening before the lens, stop the camera. Next, cap lens and wind back film in camera to point where wipeoff action began (as determined by frame counter).

Then disengage gear from worm by shifting the clutch lever and turn the gear by hand until the slide is at position it was when stopped and the motivating arm of the lever is on the return stroke. Engage the gear with the worm, by shifting the lever, uncover the lens and start the camera. When slide has receded to fully open position, disengage the gear from the worm and continue filming to end of the scene.

Incidentally, special attention should be given to design of the hood C in order to allow sufficient room for applying and removing the lens cap when necessary.

The whole unit is quickly attached or removed from the camera. Three screws are employed to attach it to the camera case; then the worm is attached to the shaft extending from camera and secured by a set screw and the device is ready for use.

A neat workmanship appearance will be given the unit by painting exterior in harmony with the camera finish, leaving the gears unfinished, and painting interior of lens hood and the wipeoff blade a flat black.

"We Learned Titling The Hard Way . . ."

• *Continued from Page 140*

Feed the Bears!' but Mary took a chance. . . ."

After we were sure we had mastered titling technique, we made a picture from a scenario in which considerable dialogue took place between the actors, necessitating the use of a vast number of spoken titles. The composition and cutting of these titles stumped us and as a result the picture was somewhat disappointing, chiefly because the plethora of spoken titles slowed down rather than accelerated the continuity. Our cutting was bad and frequently the audience could not tell which player spoke the title.

Then we learned that, except in very rare instances, a closeup of the speaker should accompany the spoken title. Even then, especially with a picture enacted by amateur players who know nothing of the silent picture technique of pointing up the action to identify the speaker, we learned that the spoken title must be cut in at exactly the right place in the film for most effective results.

If we cut in the title *after* the shot in which the one speaking appears, it could be misconstrued as the words of a player appearing in the scene that follows; if we put the title *before* the closeup of the speaker it still might be confusing. So we found, by trial and error, by cutting and re-cutting and continued editing, that the proper place to cut in the spoken title was in the middle of the shot of the person speaking it. On the screen a closeup shows the person starting to speak; the title then appears; and the following shot may be a continuation of the closeup of the person speaking, or a reaction closeup *of the person spoken to.*

The editing of spoken titles may be summed up as follows: If, in a medium or long shot, a character passes a fruit stand and picks up an apple, although the action is visible, a closeup of the apple in hand would make the action unquestionably clear to the audience as to just what happened in the long shot. In the same manner, a closeup of a player speaking the words of a title make it clear who is speaking and gives emphasis to what he says.

In preparing a series of subtitles, descriptive or spoken, composition is equally important as editing if the meaning is to be clear. All spoken titles should be enclosed in quotations. It is archaic to use the following form for spoken titles:

JOE: "May I take you home?

or,

SAM: "Where did you throw the gun?"

JIM: "Into the lake beside the pier."

As illustrated at the beginning of this article, the first title should follow a closeup of Joe speaking, to identify the speaker, and be written as follows:

"May I take you home, Mary?"

The speaker is identified by the close-

up preceding title, and the person spoken to, by the title itself.

Descriptive titles should be composed in large and small letters, where possible, with the first word and proper names capitalized, and with correct punctuation. Moreover, the text should be large enough on the screen to be easily read which means that, with home movies which are screened much smaller than theatrical films, there should be a maximum of five to six words to a line and not more than four lines to a title.

We learned all this through trial and error. We determined to lick the titling bugaboo, so we tackled the problem not haphazardly. Studying our movies on the screen privately and in the company of friends enabled us to observe the effect of various treatments. Actually, we discovered, there is no bugaboo to titling; merely a few hard and fast rules that must be followed, rules that were established by the professionals in the days of silent theatrical pictures, which apply equally to a contemporary medium—the silent movies of the amateur.

Cooley's 16mm. Studio

• *Continued from Page 145*

Cooley met Evan E. Teeter, a personnel director of the firm. Together they had collaborated on the "Golden Horizons" script and production, decided then to join forces as a film production company. Teeter, secretary-treasurer of the Cooley Company, does research on each film subject, writes scripts and dialogue and designs the sets.

Cooley takes over from this point, supervising filming and production. Mrs. Cooley, incidentally, has a hand in company affairs, too. It was her deft needlework and costume designing that contributed so much to the success of "Golden Horizon," and in addition to supervising this work for the Cooley Company she is also the company's vice-president.

Recently the busy studio had filming in progress on two sets—one the replica of an old smithy, complete in detail to the dirt floor, open forge and ancient bellows. In contrast was the adjoining set with one of the new Allis-Chalmers electronic heaters in the foreground. Purpose of the production was to show how modern electronic equipment does in minutes what the old time blacksmith sweated over for hours.

Strategically situated in one of the nation's most important industrial areas, Cooley anticipates a steady program of film making to meet the needs of industry in its peacetime conversion to production of consumer goods.



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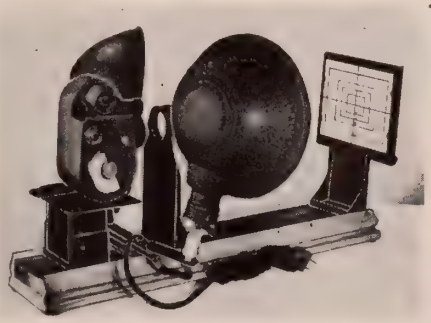
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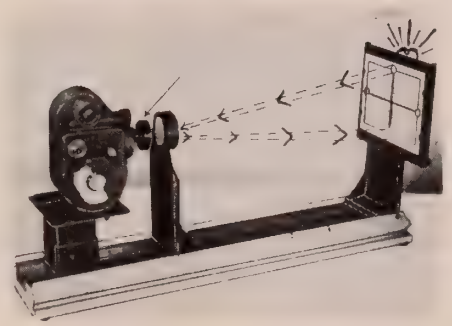
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Movies That Sell . . .

• *Continued from Page 137*

former each time you do it, especially when you add your own interesting characteristics here and there. Finally when you get your act down perfectly, photograph it. Upon viewing your act on the screen in its perfection, your friends will agree that you have talent as a performer.

Employers paid large sums of money for "Ideas for Victory" during the war. With large peacetime production desirous, they will continue to encourage new ideas and reward those employees who submit them. If you have an idea on how to save time or improve productivity on your job, it would be a good plan to get it down on film and include many close-ups. Such a film can be made under ideal conditions. At a convenient time the idea can be projected on the movie screen for your boss. This method will be found twice as effective as a wordy statement with supporting diagrams.

One can travel the world over and see wonderful sights; obtain opinions and marvel at the skills of people in many lands; and witness the dawn of new discoveries. But if you want friends to enjoy these things as you have; to convince them that the things you have heard or seen are practical; or to establish a trend, all this is within the power of your home movies if you make movies that "sell."

Closeups . . .

• *Continued from Page 144*

pany, Training Aids, Inc., in Hollywood.

★

Miss Kay Allen, who shot 16mm. film for industries throughout the U. S. before and during the war, has been signed as chief cinematographer by Bel-Air Motion Pictures, Hollywood, producers of 16mm. commercial films.

★

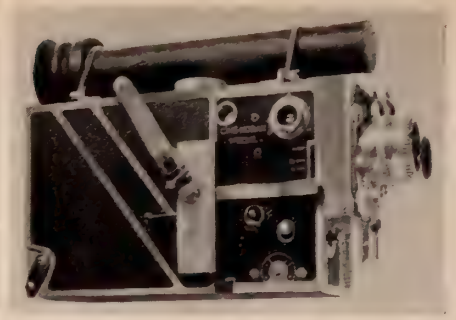
George Pal, creator of famous "Puppetoons" released to theatres by Paramount Pictures, is now shooting 16mm. commercial motion pictures in his expanded studios and reports that Puppetoons in color will soon be available in 16mm. width for general distribution.

★

Phillip Bennet, 16mm. showman of New York City, is specializing in select quality shows of 16mm. sound films for children's groups, boys and girls clubs, etc.

★

James H. Smith, former owner of Cinelab, Inc., has formed Specialized Sound Products, Inc., Hollywood, and will



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Joseph Yolo, Hollywood, is currently filming in 16mm. monochrome an instructional film on soccer, being produced by Noel Taylor, noted professional player and instructor.

★

H. W. (Jerry) Moore has completed a 16mm. Kodachrome short subject, "Palmy Daze," with a Palm Springs locale, which is to be released by Planet Pictures.

★

Paul Hoefler is back in Beverly Hills after completing a filming trip through six northwest states during which time he gathered 16mm. Kodachrome footage for a series of educational films.

★

Shankel . . .

• *Continued from Page 144*

for one year with the Eskimos at Cape Prince of Wales, a small native village near the arctic circle, just 40 miles off the Siberian coast. When first he appeared in Nome, he immediately ran afoul of the FBI who put him under lock and key as a spy suspect. Released after a few days, through aid of friends, he set out on his filming adventure in earnest.

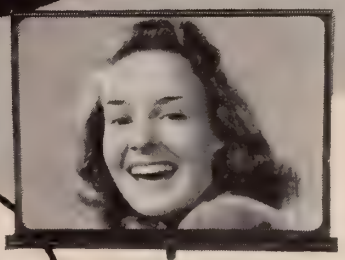
Adverse weather and primitive conditions under which he shot the film combined to give it a realistic touch, vividly portraying the Eskimo's ingenuity in his struggle for survival.

Temperatures, often reaching 40 degrees below zero, contrived to foul up his camera. Eventually he was obliged to take his 16mm Filmo apart and clean it of all lubricant which thickened under sub-zero temperatures and jammed the camera's mechanism. So intense was the light reflected from the snow and ice, it was necessary to load "daylight loading" film in the camera under cover. To avoid seriously burning his face on cold metal while looking through the camera viewfinder, he had to wrap part of the camera in sealskin, fur side out, as a protection to his skin against contacting the cold metal case of his camera.

Recently discharged from the Army Air Forces after spending three years overseas as an aerial photographer, Shankel returned to Los Angeles to complete the editing of his film and ready it for exhibition.

"Because of its educational aspects, I expect to make this story of the Eskimo's mode of life available to schools of the nation and will either lecture with the film or send it out on a rental basis," Shankel said.

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SOUVENIR

G. I. Finds Nazi's 8mm. Film In Bombed Mogdburg



● Above are frame enlargements from 8mm. movie made ostensibly by a Nazi soldier, found in the rubble of bombed Mogdburg by American soldiers. Pictures show a storm trooper questioning a German lass; a closeup of the girl; decoration of a Nazi private; and the last three shots—Nazi officers on an outing in the mountains. Film was black and white, part of it German Agfa and European Kodak stock. Photography was typical beginner's—inconsistent exposure, "spraygun" panning.

★ AMONG the souvenirs Andrew De Young of Kalamazoo, Michigan brought back from Germany was a reel of 8mm. home movies believed to have been photographed by a Nazi officer. Shortly after the bombing of Mogdburg, Germany, DeYoung's company marched in to occupy the town.

The place was a shambles. Brick, mortar and timbers littered the streets from curb to curb and it was often necessary while marching through the city to detour through the wreckage of the buildings. DeYoung stumbled onto the film in the wreckage of what once was probably a German camera store. Film of all kinds was scattered over the street, DeYoung said, and he picked up what he could as he hurried along. Later he carefully spooled it and after returning to the United States, he cut out the damaged sections and re-spliced it.

The film is unique in that it reveals that the German amateur had one thing in common with the beginning movie amateur in America — he invariably shoots "spraygun" fashion, panning all over the scene, never stopping very long on a subject. However, toward the last part of the reel, which is about 175 feet in length, there is a marked improvement evident both in camera technique and photographic quality of the film.

The opening scenes are general shots of a German village in which the Nazi swastika is seen unfurled before many windows. Large industrial plants are also shown. Then a fraulien is shown being questioned by what obviously is one of the Nazi storm troops, while the trooper keeps a wary eye on the cameraman.

There are several shots of military maneuvers, especially closeups of soldiers being decorated by officers. It is plain that these are not shots from authorized

German newsreels and quite possible they were made by a Nazi officer or someone with comparable authority.

Among the most interesting sequences are shots showing Nazi officers on an outing. The pictures show the officers eating a picnic lunch in the mountain highlands while hungry looking citizens look on, obviously drooling at the sight of the elaborate spread of food.

Later, the officers hike to the mountain top, stripped to the waist, and later, gathered at another spot, they indulge in rifle practice, with one officer giving the men special coaching.

The men romp and play like kids on a picnic. We see them hoist a high ranking officer on their shoulders and carry him about; others playing a game which involves one man on a high ridge standing off a trio of fellow officers who seek to dislodge and send him tumbling down the hill.

In viewing this picture, one gets the impression that unusual comraderie existed among the Nazi officers which undoubtedly had much to do with maintaining their loyalty later in the face of certain defeat.

DeYoung's souvenir film has received wide screening among amateur movie clubs and is certain to remain one of his most prized mementos of the war.

TITLE AREAS

To find the field a lens will take in for shooting titles at close range, or to determine the distance to set lens and camera from title board when area of field of view is known, use the following formula:

First it is necessary to know the width of the picture area on the film. The width on 16mm. film is 10mm.; on 8mm. film, 5mm. The height is always three-fourths of the width.

To find width of the field, multiply distance of object from point of lens iris by width of the picture area of the film you are using, then divide this figure by the focal length of your camera lens.

Example: If you wish to find the size of field when title card is 30 inches from lens and 16mm. film is used, multiply 30 (distance of title from lens) by 10 (width of picture area on 16mm. film) and divide by 25 (25mm. focal length of your 1" camera lens). The answer is 12 which would be the width of your title card in inches when set 30 inches distant from your camera lens. The height, being three-fourths the width, would be 9 inches.

To find the distance a title card should be placed from camera lens when the field area is known, multiply width of field by focal length of lens and divide by width of picture area on film.

Example: Title card is 6 inches wide, film used is 16mm. and camera has a one inch lens. Multiply 6 by 25 and divide by 10. The answer is 15, which would be the distance in inches the title card 6 inches wide would have to be set ahead of the camera lens.

This method of calculation holds good for cine lenses of all focal lengths.



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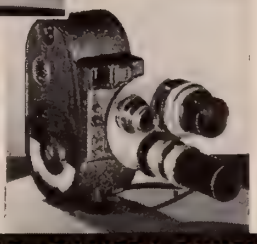


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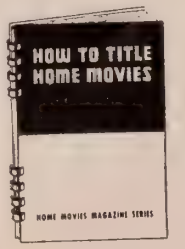
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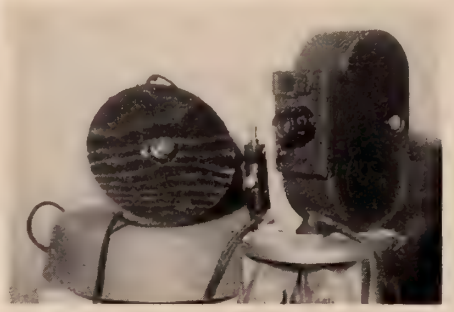
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Experimental Workshop . . .

• *Continued from Page 143*

speed by turning down the rheostat or other speed control. It may not be possible to slow the machine fully to this point, but the speed can be reduced enough to provide a satisfactory screening of 8mm. films.

I have adapted my model 16-20 16-mm. Kodascope projector in this manner with complete success.—*Herman A. Goetz, New York City.*



Remote Control

Pictured above is an electrical remote control for the Filmo 8mm. camera which I constructed for a local movie fan who has lost the use of both arms and who wanted some means by which to operate his camera with his feet. Sitting by his window with camera mounted on a tripod and focused on outdoor scenes, he makes shots of birds and other wildlife, operating the camera by stepping on an electric push button set in a block of wood and resting on the floor beside him.

This sends current to a Mendelsohn flashgun solenoid which is set up in front of camera and connected to the starting button. Power is furnished by a 6 volt radio "A" battery.—*Ernest K. Pearson, Tulsa, Okla.*



Film Storage

One of the old model Crosley refrigerators (with machinery on top) was cut down and converted to an efficient vault for storing valuable films of our local firemen's association.

The rubber insulation around the door was renewed and the electrical connection retained to furnish current for a light inside the cabinet.

Racks for holding 400 foot cans of 16mm. film were made of prestwood for the sides and 20 ga. metal was used for the shelves. Each rack holds 12 cans and there is space for two more or a total of 72 cans.

On the floor is a relative humidity gauge and if humidity within the vault becomes too high, there is a "No-Damp" chemical to reduce it to the point desired. When weather conditions cause a lack of moisture, a pan of water and a wick are placed in the vault to correct the condition. The fire-resistant feature of the refrigerator case is an important consideration, too.—*R. C. Heagey, Lancaster, Penna.*

Title Liner-upper

In assembling loose block letters on a horizontal title board, lining up the letters may be facilitated by fastening a rubber band around the title board and using same as a guide line. As each line of type is completed, the rubber band is moved down to form the guide for the next and successive lines.

Another use for the rubber band is to hold the title letters in place over night when an assembled title cannot be shot until the next day. Simply snap the band over the letters, and they will remain undisturbed until the band is removed again.—*Charles Bonnefield, Akron, Ohio.*

Film Cement Spreader

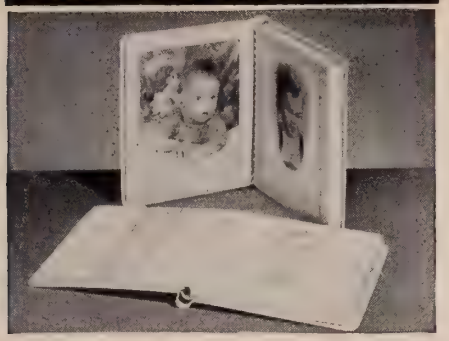
A novel applicator for film cement that insures even distribution of cement on film is a "Speedball" lettering pen such as artists and show-card writers use. These pens are available in two styles—round and square point. Use the square point pen for applying cement. Pens are available for a few cents from any stationery store or artists' supply house.—*L. R. Polk, Miami, Fla.*

Editing Aid

Here is a tip to aid the amateur who must cut several scenes from a roll of film for such purposes as adding dye-fades, or to intensify or reduce the image. Where the film sections must be respliced in the same position within the film from which they were taken, these positions may easily be identified if the first frame of each scene clipped is left on the main reel of film. In other words, instead of cutting the scene at the first frame, clip it at the second frame line.

The cut reel of film need not be respliced until the scenes are returned to the reel. The breaks need only be wound one full turn until they are secure, then the film wound to the next point of cutting. — *Stanley Jepson, Bombay, India.*

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Bad Splices . . .

• *Continued from Page 141*

to the film is with the familiar camel's hair brush, usually supplied with each bottle. Often these brushes are not suitable for the purpose—having extra long hairs which make the brush difficult to handle, or the brush is curled because it is too long for the bottle.

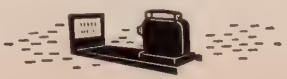
Why should one be so fussy about this little brush? Well, it's because it is important to control the amount of cement which is applied to the splicing area of the film. Too much will result in a messy, perhaps buckled splice such as that shown in Fig. 4. Also, when too much cement is applied, it has to go somewhere when the splicer pressure plate is applied, with the result that it "oozes" out over the adjacent film frame, as shown in Fig. 5.

Experienced movie amateurs take pains to shape the end of the cement brush as an aid to clean, efficient splicing. When the brush is shaped to a chisel-like edge, as shown in Fig. 3, it becomes easier to apply cement to film in the right amount for a good splice, thus avoiding defective or clumsy joints in the film.

I have followed the practice of keeping two bottles of cement on hand—one, a supply bottle, and the other used at the splicer. I make it a point to keep enough cement in the latter so that when stopper is on the bottle the brush extends into the cement not more than one-quarter of an inch. Thus it is a simple matter of getting just the right amount of cement on the brush and it prevents applying too much to the film. As the cement in this bottle is used, it is replenished from the storage bottle—enough to bring it up to the "brush-tip" level.

I found, too, that there is a trick to applying cement if one is to avoid sloppy splices. If the cement is applied in two strokes, as shown in Fig. 2,—actually one stroke and a half—starting the first brush stroke at center of film and brushing back, then a full stroke forward, the cement will be applied more evenly and consistently. Usually, where the brush stroke is begun at the forward edge, a large blob of cement is deposited on the film. This runs down edge of the splicer, sometimes creeps through the sprocket hole and beneath the film to form a smear on opposite side, especially when the splicer is not properly adjusted to prevent this.

Preparing the splicing area for the cement, of course, is one of the most





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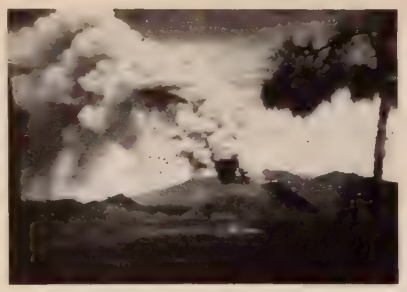
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important steps, for if any of the emulsion remains, or the film remains moist from water applied in removing the emulsion, the cement will not weld the entire splice area and the joint will be weakened, presenting the possibility of parting unexpectedly during projection of the film. The insecure, not fully welded splice, is easy to observe. Inspecting it closely, it will be seen that the uncemented or "unwelded" area will be a greyish tone as compared to the darker tone of the welded area as shown in Fig. 6.

Controversy continues as to which is the best method for removing emulsion: scraping it dry or applying moisture to the film first. The most modern splicers provide a scraping tool of sufficient sharpness and hardness and properly adjusted so that removal of the emulsion may be accomplished by one or two strokes of the scraper. The emulsion on old films is naturally tougher and harder to remove and requires the use of a moistening agent to soften it for the scraping operation. But in any event, moisture should not be applied to excess.

There's an element of the unsanitary in the method I sometimes use. When plagued by tough emulsions, I touch my forefinger tip to my lips, then apply a trace of saliva to edge of the film to soften it for the scraping tool. Some splicers provide a bottle for holding water for moistening the emulsion, but here the inexperienced movie amateur invariably uses too much, causing additional blotching of the splice job.

Where splicing troubles persist, other things to look for are: stale cement and splicer out of adjustment. Of the two, the first is the most frequent. The average amateur does so little splicing over a period of months that often a bottle of cement deteriorates by the time he has opportunity to use it again. Through evaporation some of the ingredients most necessary to the "welding" process are lost and the liquid that remains is ineffective. It is important, therefore, to keep the cement bottle corked tightly at all times, never to leave the cap off the bottle too long during splicing sessions. If there is any doubt about the efficiency of the cork or cap, turn the bottle upside down for a moment before storing it. Cement will fill any crack between cap and bottle, sealing it against evaporation.

A splicer in poor adjustment usually means that the pressure plate is warped or that it does not apply sufficient pressure to the splice. Pressure is necessary to cause both sections of film to weld together securely; and if the pressure plate is warped or otherwise not applying the pressure expected of it, some of the cement will be squeezed out and over the adjacent film frame to cause buckling and an unneat splice.

It invariably pays to take a length of old film and spend a little time in the practice of making splices, studying the effects of too much or too little cement, the use of moisture in removing the emulsion, and difference between a quickly made, neat splice as against those carelessly made, when run through the projector. If your splices have been giving trouble, inspect them, and re-splice those that appear insecure, following the suggestions offered here.

News of What's New

• *Continued from Page 124*

of 90° tilt and 360° rotation. Separate knobs for each adjustment assure the user that one setting will not slip while another is being made.

New Eight Coming

Ted Briskin, recently married to screen actress Betty Hutton, and formerly president of the Revere Camera Corporation, has organized a new company in Los Angeles for the manufacture of a new 8mm. cine camera, said to be a magazine loader of improved type. Also to follow, is a new 16mm. sound projector. Mrs. Briskin, incidentally, was made vice president of the company.

Projector Stand

An all metal adjustable stand for supporting home movie projectors is being offered by Howard B. Marks Co., Minneapolis, Minn. Stand has removable 12″ x 20″ metal platform and folds easily for storage or transporting with projection equipment. Height is adjustable from 34″ to 54″. It sells for $18.00.

Another item announced by the Marks company at the same time is the Morton shoulder camera support for still and movie cameras. With the support in use, camera is aimed like a rifle. Finished in black enamel, device has standard tripod screw, and sells for $3.00.

Simplex Camera

A limited number of the Simplex Pockette 16mm. magazine cameras are being offered by Fotoshop, Inc., New York City. This camera uses standard Eastman 16mm. film magazines and includes such features as Bausch & Lomb f/3 lens, footage indicator, tubular viewfinder, single frame exposure adjustment, and a smart grey crackle finish. List price is $74.50.

Micro-16 Splicer

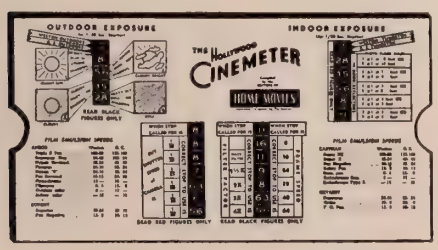
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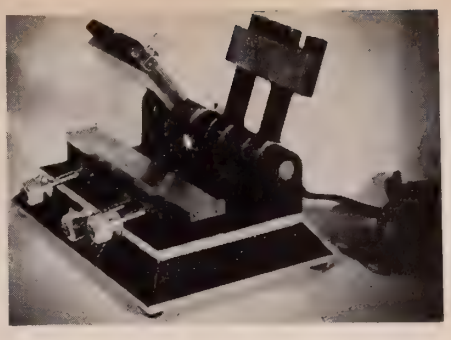
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16mm. Projectionists

● *Continued from Page 145*

tionists as a step toward barring from exhibition those films for which they have contributed footage. It is the practice today, and not an objectionable one, for many producers of industrial and advertising films in need of a background shot or a short sequence laid in a distant location, to engage the services of a capable 16mm. cameraman to shoot the footage which is later combined with that shot by their own studio cameramen. A union decree, aimed at unionizing 16mm. projectionists, say these cameramen, could bar exhibition of those films which included such footage of theirs.

In view of fact that short footage assignments from industrial producers frequently lead to a permanent connection as professional cinematographer, such a step by unions, the cameramen aver, would close the door of opportunity to them.

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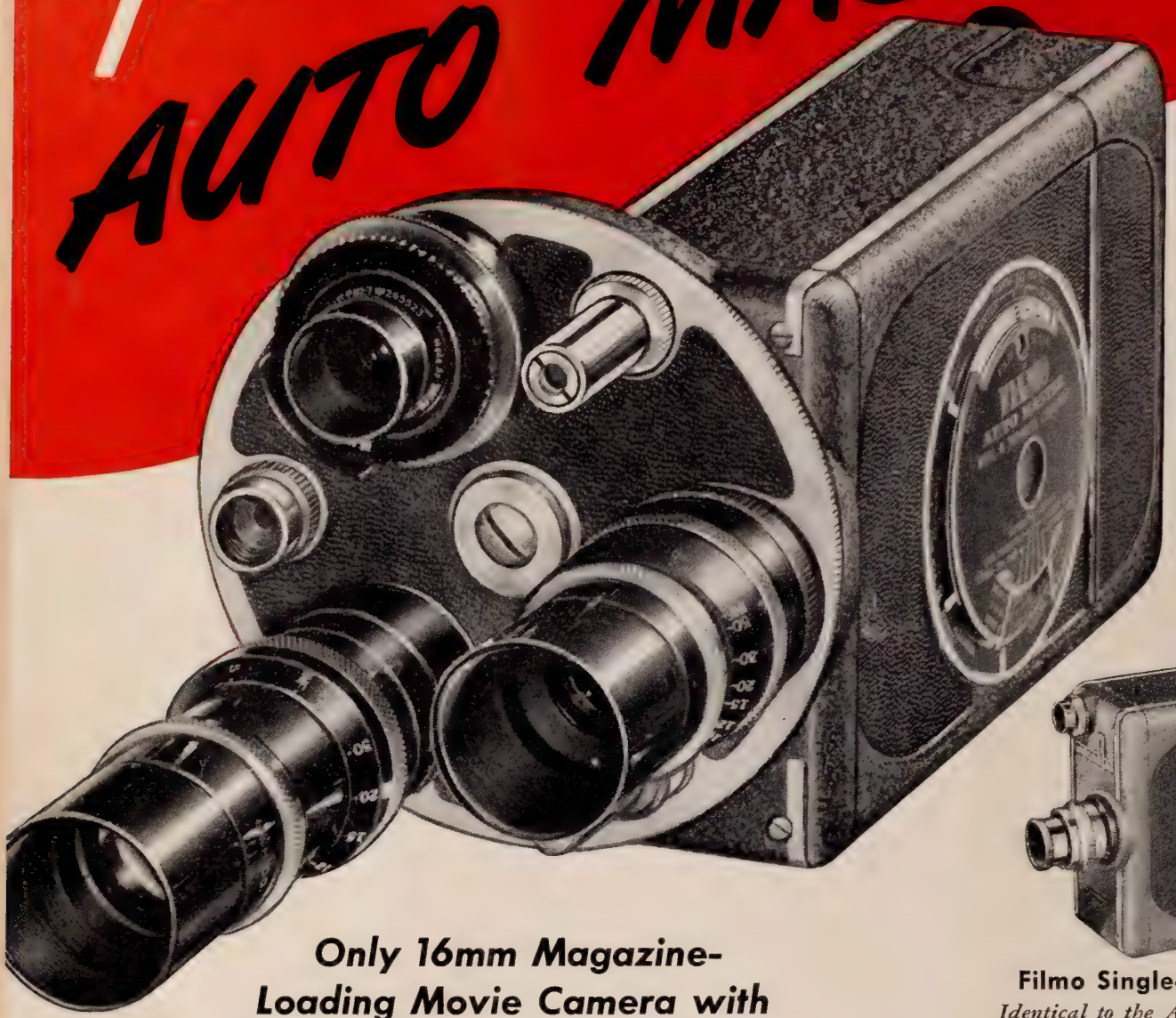


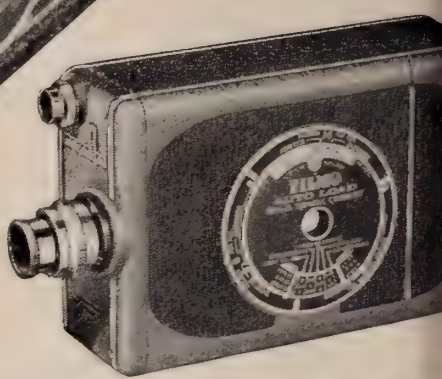
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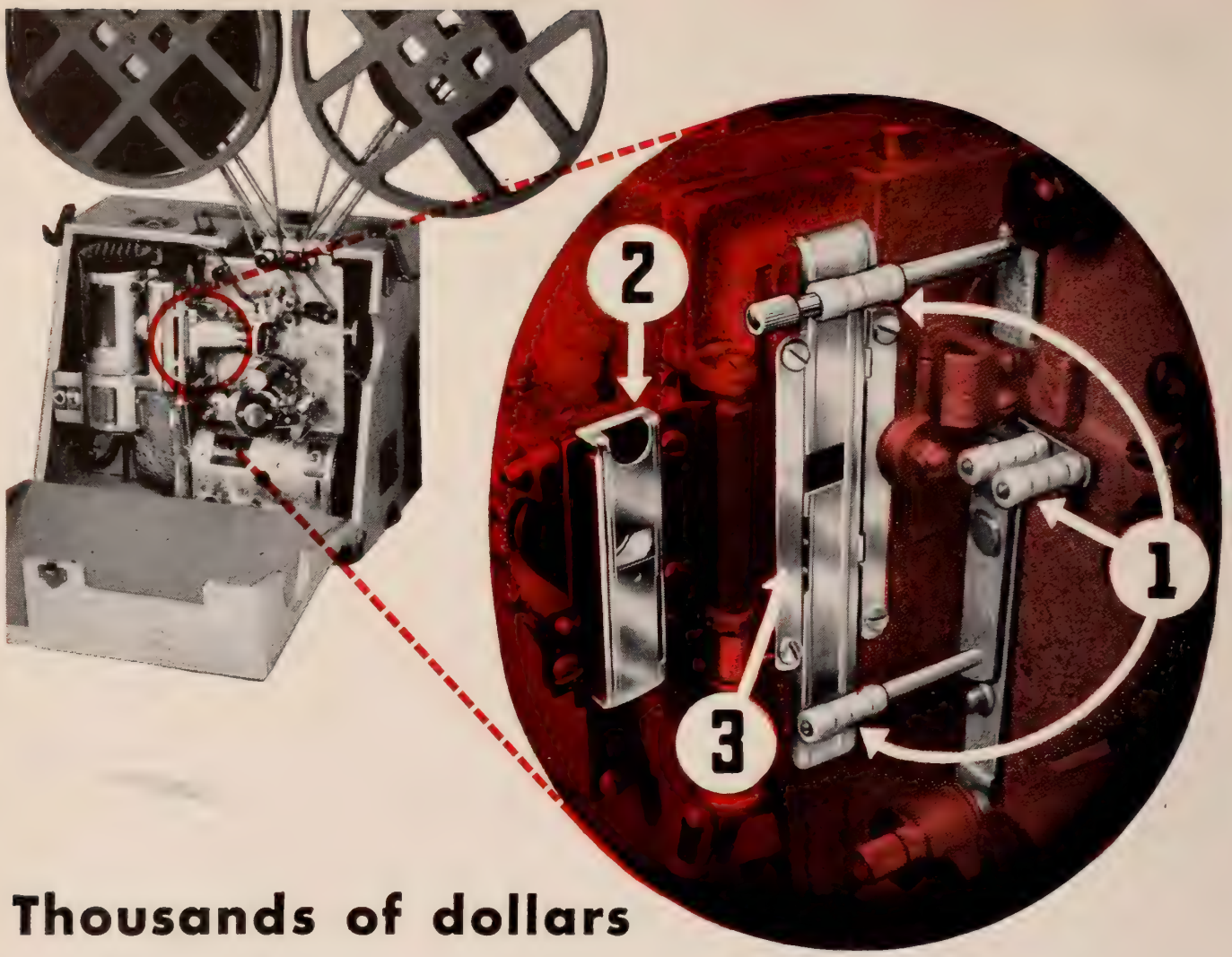
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Entered as Second-Class Matter, May 6, 1938, at the Postoffice at Los Angeles, Calif., under the Act of March 3, 1879.

Subscription rates: U. S. $2.50 per year. Single copies 25c. Advertising rates on application.

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PHOTO CREDITS: Cover By H. Armstrong Roberts; Pg. 191 (top to bot.) Don Lee Television System, Photo & Sound, Inc., Louisiana C. of C., New Mexico State Tourist Bureau; Pg. 192 (top to bot.) Ross Madden, Harold M. Lambert, Truman D. Gordon; Pg. 193 Arthur H. Smith; Pg. 194-195, Lars Moen; Pg. 196, Richard Cowan; Pg. 197, George F. Strickling; Pg. 198, Arthur M. Sharp; Pg. 109, J. Wm. DuVall; Pg. 200-201 Thos. E. Hunt; Pg. 202, C. E. Bell; Pg. 203, Mel Crain; Pg. 208-209, Lloyd G. Miller.

CHAS. J. Ver HALEN
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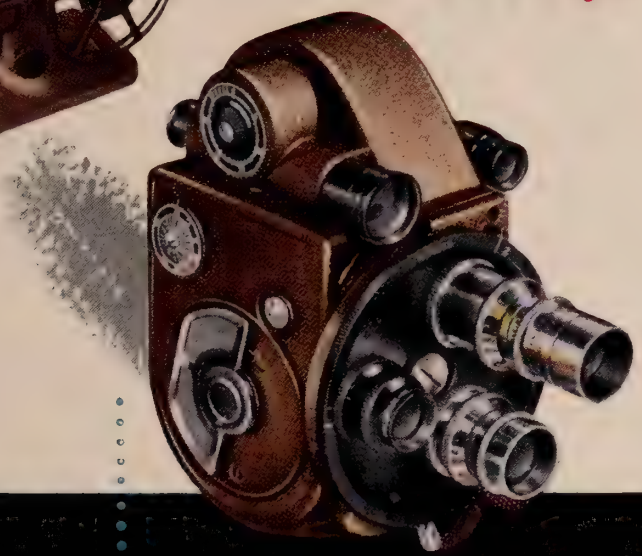
OFFICE OF PUBLICATION: 6060 Sunset Blvd., Los Angeles, Calif. Phone GRanite 5149.
NEW YORK OFFICE: Howard R. Cobb, Suite 511, 475 Fifth Ave. Murray Hill 3-1093.
CHICAGO OFFICE: Henry R. Hazard, 209 South State Street. Phone Harrison 2063.





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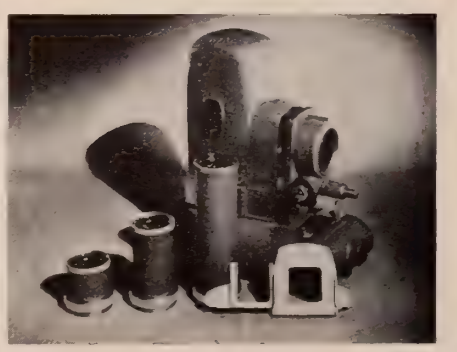
News of What's NEW . . .

In Home Movie Equipment And Accessories



DeJur 8mm. Projector

DeJur Amsco Corp., whose exposure meter is well known among cine and still photographers, announces its new 8mm. projector, a 1000-wat job with many advanced features. The projector can be reversed, during operation, without stopping the show. The 400-foot 8mm. film capacity affords continuous shows of 32 minutes duration. Lens is f/1.6 and coated; the intermittent is a double claw movement; and a chain and gear drive replaces the belt drives found in so many projectors. An interesting feature is the cord-o-matic extension cord which eliminates the problem of coiling the cord and stowing it away after each show. Address of the manufacturer is Northern Blvd., at 45th St., Long Island City 1, N. Y.



B & H Slide Projector

The Filmo Slide Master is trade name of Bell & Howell's new slide projector which affords a range of illumination from 500-, 750-, to 1000-watts. Lamps are readily interchangeable. Other features include forced draft cooling by quiet motor and fan with speeds thermostatically controlled, highly efficient optical system with double heat absorbing filter on the condenser and a readily removed reflector. Choice of following lenses is offered: 3½" or 5" f/4.5, or 7½" f/4.8. Slide carrier is die-cast, cannot warp or bend, holds either glass or paper mounted 2"x2" slides. Further data from Bell & Howell Co., 7100 McCormick Rd., Chicago 45, Ill.

Market for Film Footage

Movie Newsreels, producers and distributors of 16mm. home movies, offer free lance photographers as high as $5.00 per foot for 16mm. Kodachrome that they can use for national release.

Free lancers and amateur alike, who want to cash in on these lucrative assignments, should write Joe Bonica, Movie Newsreels, Hollywood, Calif. for particulars.



Non-Rewinding Reel

An interesting time and film-saving accessory for projectors is the Non-Rewinding Reel Set which eliminates the need to rewind films for re-showing once they have been screened. Set is composed of two scientifically designed film reels and a specially constructed attachment that will fit all 8mm. and 16mm. projectors.

Throughout the full operation of this device there is never any friction of film with any metallic part of the reel attachment, acording to the manufacturer, thus avoiding danger of abrasion or other injury to films. Manufacturer

• *Continued on Page 186*

12 NEW CASTLE HOME MOVIES

FOR OLD AND NEW PROJECTOR OWNERS



BRUINS MAKE MISCHIEF!

Own the funniest, cutest animal comedy ever produced! Cubs raid farm kitchen with hilarious antics in custard pies, flour and sugar! Roars of laughter for young and old! A wow!



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Unique expose of the cameraman's secrets! Novel entertainment, clever effects and surprising tricks! New type of home movie, made especially for Castle collectors. A *must* for your library!

Living . . . lasting fun and excitement for every new and old projector owner! A variety of the latest action packed Castle Films—all professionally produced—each an excellent addition to your own 8mm or 16mm home movie collection!

FARMER AL FALFA ©

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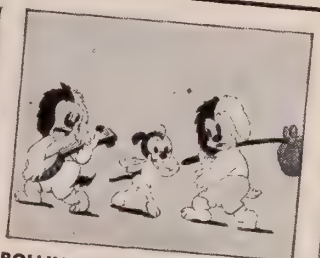
8mm 16mm



PRIZE PACKAGE! A four-legged surprise and a big jolt for Farmer Al Falfa! Panic on the farm! Furious fun! Al run ragged! "Police! Police!" The surprise is terrific! Laugh-laden fast action climax!



THE RUNT! Al Falfa is cook! Pigs come for chow! Runt the Grunter raises rumpus! Hilarious excitement with pork butcher! Runt rescues pigs! Al Falfa feasts runt! Squealing comedy!



ROLLING STONES—Dog Show! Hot Canine competition! Al Falfa the judge! Tramp dogs crash show; Fool the judge! Win prizes! Trick discovered! Al Falfa burned up! Goes to the dogs! Yelping climax!



OLD DOG TRAY—Al Falfa on nightmare! What a ride! Upstairs, downstairs! Mice raid house! Fun with Al Fa.fa! Dancing on ice cubes! Sailing soap bubbles! Al Falfa rides bubble! Side-splitting explosion!

MOUSE MOVIES ©

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JAIL-BIRDS! Jail-bird Mouse has cat friend! Hilarious escape from cell! Bloodhounds! Polecats! Mouse and cat in side-splitting chase! Race back to jail! "Please lock us up!"



THE LION HUNT! Mischievous Mouse! Sleeping lion! Surprised mouse! Close shave! Lion hunters! Excitement in jungle! Lion in gag-filled trouble! A howling climax!



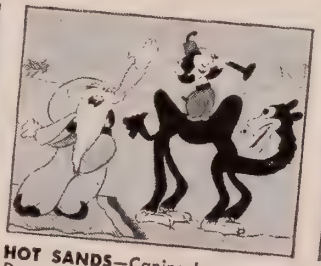
MICE IN COUNCIL—Old Mouse brags! Cats, phooey! He's not scared! Young mice dare him! Mad chase! Old Mouse in melee! Young mice in mischief! Exciting!

TERRY-TOONS ©

© Terrytoons, Inc.



THE FIRST SNOW—Animals on skates! Polly Pig cracks ice! Swept to the falls! Pups swim to save her! Thrills and gags in water! Polly Pig rescued! Pups bring back bacon! Mad and merry finish!



HOT SANDS—Canine honeymoon! Doggy groom spies on Ali Baba! Pups crash treasure cave! Revel in riches! Forty Thieves trap bride and groom! Hilarious chase in cave! Camel to rescue! Bow-wow finish!



HOME TOWN OLYMPICS—Big track meet! Animal antics! Hare and tortoise race! Happy Hare in hilarious hi-jinks! Tortoise turns tables! Hare panics crowd! Tries turning his own tables! Laugh-laden finish!

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FREE! TO PROJECTOR OWNERS!

New 1946 Deluxe Castle Films' Catalog describing more than 130 thrilling home movies! Just off the press!

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TITLES and PLOTS

BY EDMUND TURNER



HERE'S an idea that will give opportunity to try your skill in trick photography—double exposures, montage effects, etc., in a dream sequence. Plot concerns teen-ager who snubs the classics in her piano practicing, concentrates on boogie-woogie. Parents, unable to stand the humdrum music, caution her that neighbors are complaining, have threatened to call police if she persists with the boogie. Daughter flounces on divan in a pout; falls asleep and thus has a horrible dream of being in jail, with inmates leering and taunting her with the words "boogie-woogie!" She awakens, startled, returns to piano to play Bach, Beethoven.



A FAMILY comedy is suggested by this title. Father reluctantly buys Junior a new pair of roller skates on his promise to stay out of the streets. That night, father is awakened by a prowler in the house. Tiptoeing downstairs, he skids on the skates, left on the stairs, sending one of them sailing across the room. This proves a lucky break, for the skate strikes the prowling burglar, hidden behind the sofa, knocking him out. The police are called and father takes the credit for the capture—until Junior reminds him it was he who left the skates on the stairs!



WHY not star grandmother in a picture all her own? If she lives in the country on a farm, undoubtedly the family pay her frequent visits. Make a complete story of this—the arrival of the family, Grandmother greeting them all, then the usual routines of the kids visiting the farmyard animals and feeding them (chance for interesting closeups, here); of others looking over the old family album, and of Grandmother in the kitchen preparing a big feast. If the farm is large, perhaps you can stage shots of the kids playing on the haystack; wading in the creek; riding the old mare. Close the picture with the family, now loaded in the car, bidding grandmother goodbye. If there's a colorful sunset, silhouette Grandmother in the final fadeout waving goodbye.



STORY book time is bedtime in most homes and this affords opportunities galore to film some family action that may be tied in with outdoor scenes already taken or for filming yet to be done. Mother reading a book about animals to Junior can be the introductory sequence for your movies made at the Zoo; telling Junior about Santa Claus leads to ensuing shots of Santa's arrival and his disbursal of gifts, etc. "The Old Woman Who Lived In A Shoe," "The Three Bears," "Little Red Riding Hood," and other famous fairy tales offer simple continuities for the filmer any of which may be logically introduced on the screen by the "story book time" opening sequence.



Announcing a New Triumph in the Home Movie Field

Sound for Your Silent Projector!

New APEX SOUND FILM ADAPTER KIT and APEX VIDIOPHONIC RADIO ADAPTER bring thrilling, theater-like sound into YOUR home!

The Apex Video Company of Hollywood, has developed this remarkable new Home Movie innovation for your 16mm projector. This sound equipment has been tested extensively in Hollywood and in five foreign countries. It has been proven in use and is sold under a 5 year Factory Guarantee.

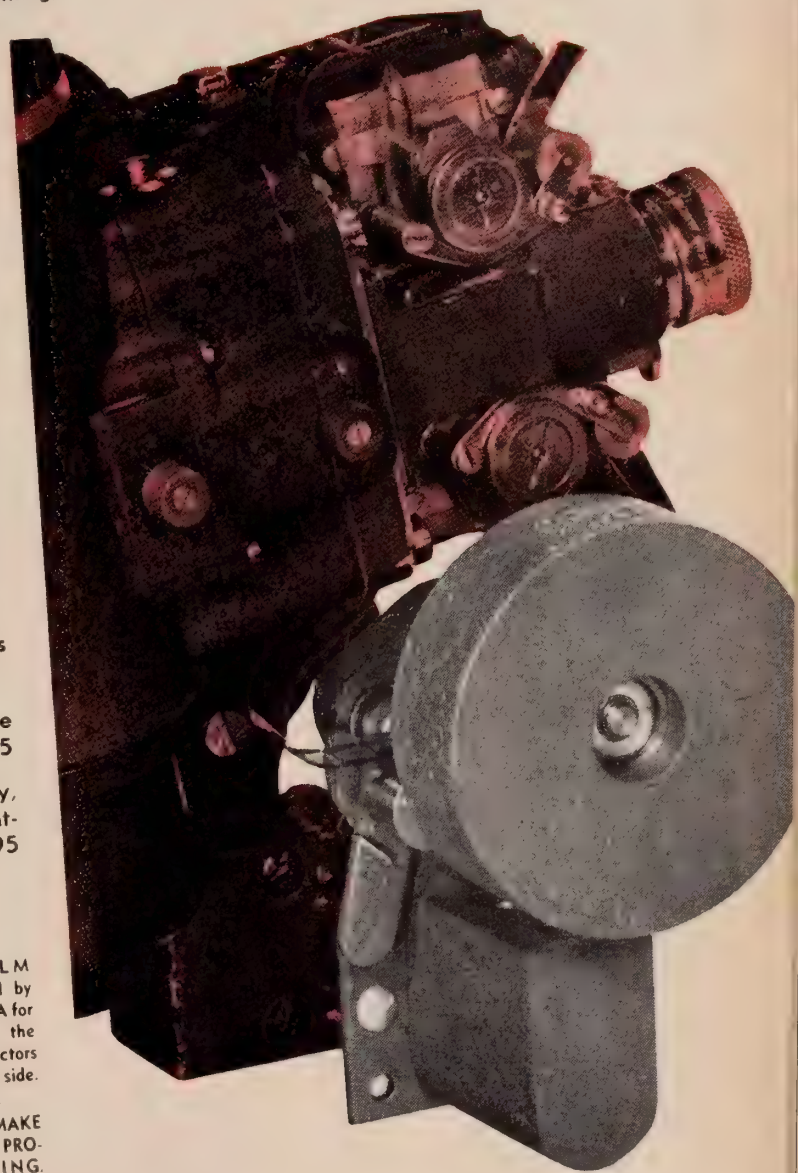
NOTHING TO GET OUT OF ORDER. Although this equipment is precision made to minute tolerances there is no danger of having it get out of order. The optic is set at the factory ready for use. Installation will not affect this adjustment.

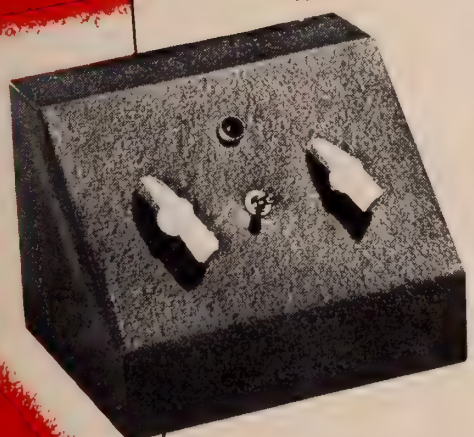
EASY TO INSTALL. This equipment is sent from the factory in kit form complete with detailed installation directions. You may either install it yourself or have it installed by your authorized APEX dealer. Installation involves only attaching Sound Adapter to your projector with two screws and connecting the Radio Adapter to your radio with the cables.

NOW! Sound—the dream of Home Movie fans—may be yours for this very low price.

APEX SOUND FILM ADAPTER KIT from the factory ready to install . . . only $59.95

APEX RADIO ADAPTER from the factory, ready to install (excluding cables and battery) only $34.95





IMPORTANT!

The APEX SOUND FILM ADAPTER KIT is furnished by the factory in two models: 46A for projectors with the claw on the right side; and 46B for projectors with the claw on the left side. Available in gray and black.

BE SURE TO SPECIFY MAKE AND MODEL OF YOUR PROJECTOR WHEN ORDERING.

ORDER FROM

THE AGENCY CORPORATION LTD

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GOOD NEWS



NEW, IMPROVED
QUICK-SET
TRIPODS are BACK!

The Quick-Set pan head swings freely from side to side or up and down—it points your camera exactly where you want—and with a twist of the handle, *locks* in that position. The telescoping leg locks put your camera at picture height—easily and quickly. The Quick-Set Tripod has many imitators, but no competitors, for only Quick-Set gives you a portable tripod with professional studio features. The new Quick-Set is at your dealer's now!

See your Dealer—Today!

QUICK-SET INCORPORATED
1739 Diversey Parkway, Chicago 14, Ill.

News of What's New . . .

• *Continued from Page 182*

is Motion Picture Equipment Co.. Inc., 112 West 42nd St.. New York 18.



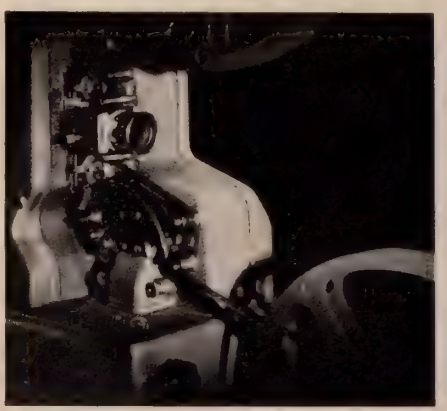
Swing Tilt Tripod

Made of steel and aircraft aluminum, the Swing Tilt Tripod manufactured by Davidson Mfg. Co., Los Angeles, offers a sturdy but lightweight and extremely rigid support for all types of cameras. The smooth operation of the swing-tilt head affords continuous 360° pan shots and wide latitude in the tilting action. A twist of the knurled ring locking device on the legs quickly sets them at desired height. Tripod is adjustable from heights ranging from 33″ to 60″. Inquiries to the manufacturer should be directed to 5142 Alhambra Ave., Los Angeles 32, Calif.



Repeating Flash Bulb

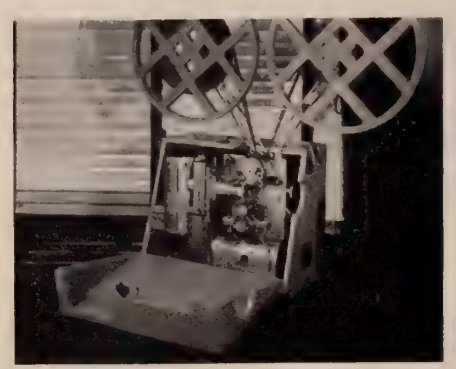
Movie amateurs who also own still flash photography equipment will be interested in the new repeating flash bulb developed and now being marketed by Wabash Photolamp Corp., Brooklyn, N.Y. In appearance, bulb is similar to a projection lamp equipped with a porcelain 3-pronged base. Inside the bulb is a Xenon gas-filled coiled glass tubing running between two electrodes. Condensers discharged through this coil provide the illumination. Bulb provides a light output of 12,000,000 peak lumens in an instantaneous flash, the equivalent of 1/5000th of a second.



Valette Sound Projector

Valette, Inc., who developed and manufactured 16mm. sound projectors for the government during the war, has announced the new Valette sound projector for home, school and industrial film exhibition. Said to combine strikingly handsome design with the lightness, strength and service of modern gem-hard alloys the Valette has ample light and sound range for auditoriums up to 1500 seats.

Other features claimed for the Valette are: Protective, wear-free film feeding, easiest threading, muted operation, and service-free performance. Factory and offices of manufacturer are located at 215 W. Ohio St., Chicago 10, Ill.



Victor Sound Projector

"Threading time—just 27 seconds!" is just one of the several outstanding features of the Victor Animatophone, 16mm. sound projector famous for its exclusive safety film trips which protect film against damage.

• *Continued on Page 236*



Come on in—the picture's fine!

WHEN you make movies of the nicest little girl in all the world (or any other important subject, for that matter), you have every right to expect that the film in your camera will produce crisp, bright, lifelike screen images.

And that's just what you'll get if you've had the foresight and good judgment to load your camera with Ansco Hypan Reversible film. Hypan helps you to get good pictures—high quality movies you'll be proud to show—movies you'll never have to apologize for.

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AMBOL TRU-PAN TRIPOD

With these EXCLUSIVE Features:

Smoothest tilt and pan mechanism devised to date, one which actually improves with constant use.

Quarter-turn Controls lock tilt, pan and legs, firmly, surely and securely.

Precision Machined completely from bar and tube stock; no castings or die-castings to break under strain.

Structural Parts are made of aluminum alloys, used in airplane construction because of their light weight and strength.

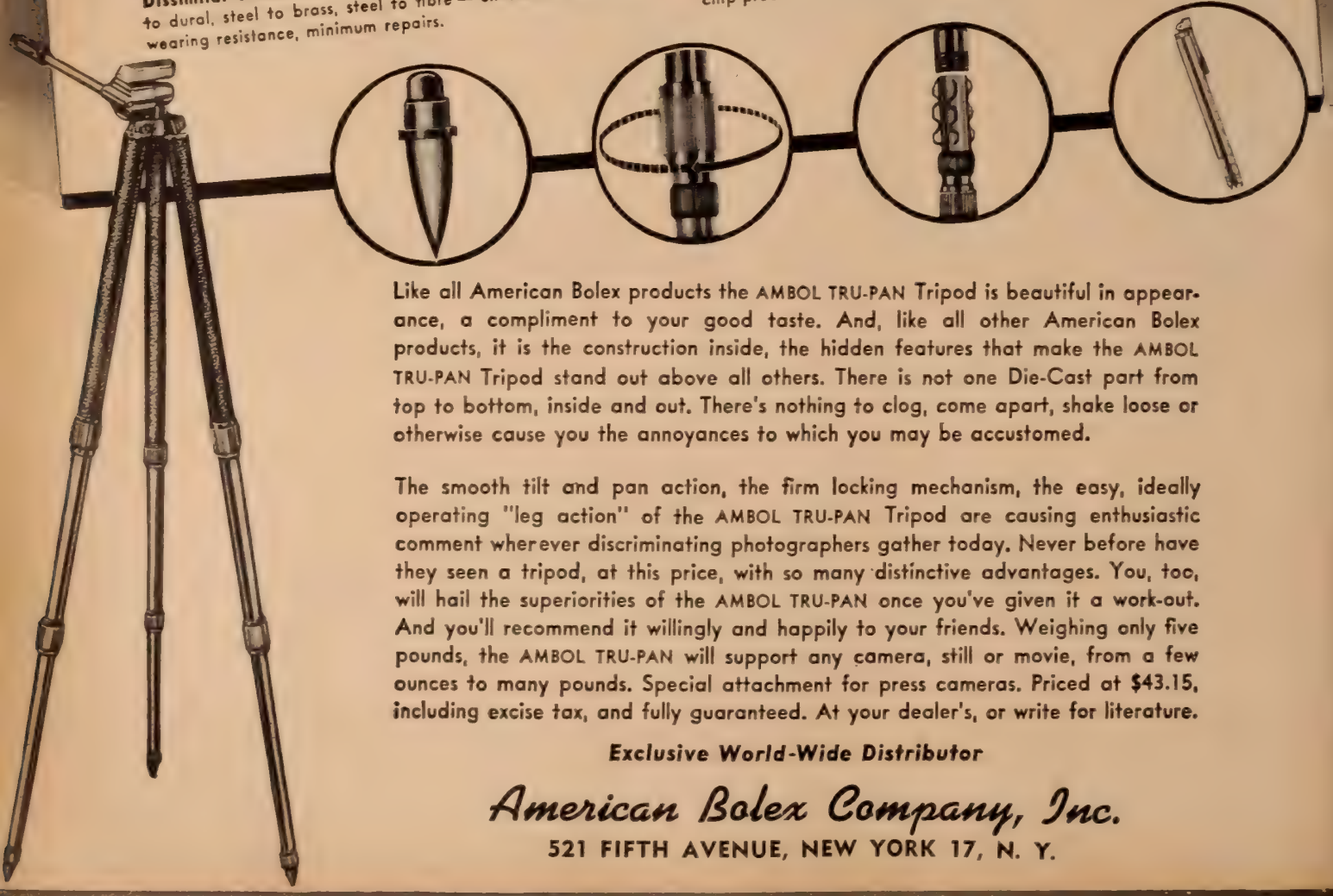
Dissimilar Friction surfaces for maximum efficiency — brass to dural, steel to brass, steel to fibre — chosen for maximum wearing resistance, minimum repairs.

Floating, Spring-Centered Legs, collet-locked, free-sliding; leg clearance is such that even though you may dent the tubing the exclusive centering feature premits free sliding.

Adjustable Weight Control, regardless of camera weight, the friction and locking control compensates for all poundage, whether a tiny 8mm movie camera or an 8 x 10 view.

Indoor or Outdoor you can use the TRU-PAN with confidence, hardened steel tips for outdoor, rubber tips for indoor.

Beautiful in appearance, smooth satin protective coatings; chip-proof black wrinkle top leg section.



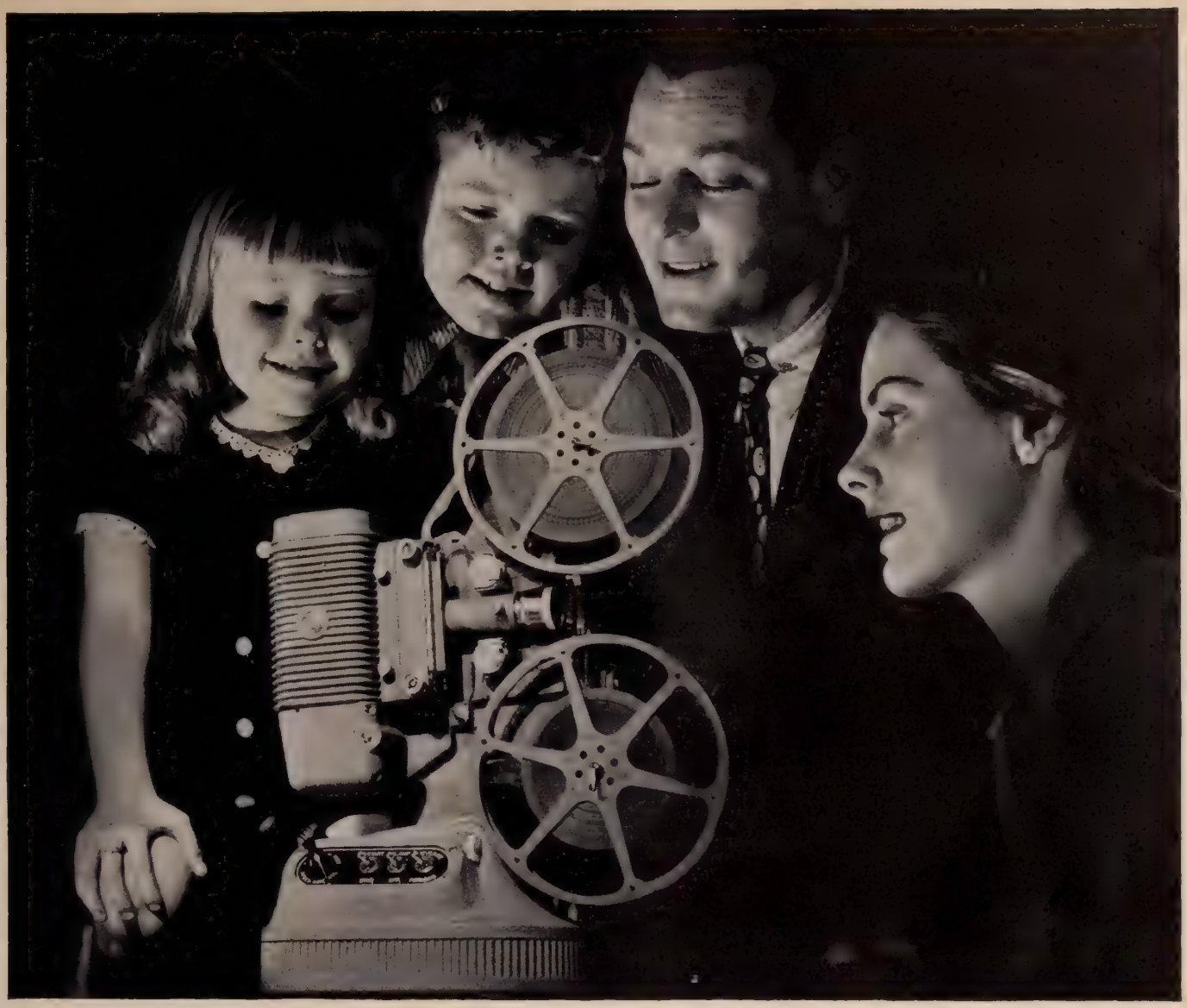
Like all American Bolex products the AMBOL TRU-PAN Tripod is beautiful in appearance, a compliment to your good taste. And, like all other American Bolex products, it is the construction inside, the hidden features that make the AMBOL TRU-PAN Tripod stand out above all others. There is not one Die-Cast part from top to bottom, inside and out. There's nothing to clog, come apart, shake loose or otherwise cause you the annoyances to which you may be accustomed.

The smooth tilt and pan action, the firm locking mechanism, the easy, ideally operating "leg action" of the AMBOL TRU-PAN Tripod are causing enthusiastic comment wherever discriminating photographers gather today. Never before have they seen a tripod, at this price, with so many distinctive advantages. You, too, will hail the superiorities of the AMBOL TRU-PAN once you've given it a work-out. And you'll recommend it willingly and happily to your friends. Weighing only five pounds, the AMBOL TRU-PAN will support any camera, still or movie, from a few ounces to many pounds. Special attachment for press cameras. Priced at $43.15, including excise tax, and fully guaranteed. At your dealer's, or write for literature.

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THE BEST IN AN "8"!

Here's a real projector—Pleasure for all the family.

DeJur—maker of so many precision photographic products—announces its new 1946 movie projector, the DeJur DeLuxe—the last word in 8 mm. projectors.

Now you can get perfect projection—full sparkle from every reel—due to the perfection DeJur builds into all its products and the extra care with which it manufactures.

For "Theatre Performance" in your own home—see the DeJur 8 at your local dealer.

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THE "8" THAT GIVES YOU "16"

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2. 400 ft. film capacity
3. Exclusive optical system for brilliant image
4. Variable projection speed
5. Automatic reverse projection
6. Still projection
7. Rapid rewind
8. Indirectly lighted control panel
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11. Double claw movement
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13. No belts—gear and chain drive
14. Easily cleaned
15. AC or DC
16. Self lubricating bearings

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MORE OF THE EQUIPMENT YOU NEED FOR THE PICTURES YOU WANT

DeJur "Versatile" Enlargers—for perfect print quality.





DeJur "Cinecritic" Exposure Meter sees eye to eye with your movie camera.

DeJur Model 50A "Autocritic" Exposure Meter—the shortest cut to correct exposure.







UNIVERSAL'S NEW
CINÉMASTER II
8mm. MOVIE CAMERA

Dream teammate to the Universal "500" projector. Brings you features unmatched by any other movie camera.

Universal's IMPROVED "500" 8mm. PROJECTOR

You're all together again. And once again you can live over some of your fondest memories—through the magic of home movies.

And you'll find more magic than ever in movies shown with *Universal's* "500" projector. It magically sharpens your films, brings them thrillingly to life.

Before the war, *Universal's* "500" was famed as a fine precision instrument. Today's improvements make it even smoother running, even quieter, even more dependable. Its controls are centralized, too, for even simpler, easier operation.

LOOK IT OVER CAREFULLY AT YOUR DEALER'S

UNIVERSAL CAMERA CORPORATION

NEW YORK CHICAGO HOLLYWOOD



● Only the high budget television programs will use "live" shows consistently when regular commercial telecasting gets under way. Others will use motion pictures produced in 16mm. especially for television.



● The filming technique for television calls for keeping camera as close as possible to subject, avoiding cluttered backgrounds in picture compositions.

TELEVISION'S FILM NEEDS

Video's Requirements Open New Opportunities For Advanced 16mm. Movie Amateurs . . .

By FREDERICK FOSTER

WHETHER or not television is "just around the corner," this fact is certain: when finally television gets going it will use motion pictures in its programs to a far greater extent than heretofore planned.

During the protracted experimental stage of telecasting, motion pictures—16mm. motion pictures—have made up the greater part of the sustaining programs of some stations. Thus having worked with the medium of 16mm. film in experimental telecasting, television engineers as well as program planners saw at once the practicability of motion pictures supplying a heavy share of program material for sponsored telecasts. Indeed, such programs are no longer a dream, are currently to be seen on the video screens in some parts of the country, notably the east coast.

While the entertainment side of television may demand live productions, video men generally agree that sponsors

● *Continued on Page 232*



● This type of shot is definitely not television material, would fail to register clearly on receiver screen.



● Television demands clean-cut photography like this, closeup and in sharp contrast with plain background.



● Ross Madden's camera set low captured expressions more interestingly, at same time improved composition of this group shot. Keep this in mind as a pattern for a similar movie shot.



● It's the low camera angle that lends an unusual viewpoint to this Harold Lambert picture and compels one to give it more than a casual glance. Try a similar composition with your movie camera.



● Setting your movie camera low for a garden shot like this concentrates attention on subjects' faces, enhances composition by virtue of the interesting pattern of the foreground.

● Composition and the interest in this picture would hardly be the same were it shot with camera at eye-level. The low angle obtained a fuller, more characteristic view of subjects' faces in this prize-winning shot by Truman Gordon.



KEEP YOUR CAMERA LOW!

★ THE movie amateur who makes every shot with camera at eye level or mounted on extended tripod easily gets into a rut as regards his picture compositions. Variety is not only the spice of life, it is the spice of motion picture photography, too. One scarcely is conscious of it when attending the theatre, but the professional cinematographer skilfully diversifies his camera position and rarely are two shots in a row taken from the same camera height. As a result, the audience is moved by the cinematic effect without realizing it was the studious use of varied camera positions that made the photography so effective.

Once understood by the cine photographer, this technique can easily be employed to greatly enhance the effectiveness of his movies.



● This is the way cine camera and projector are set up to make a 'process' shot. Scene is projected on ground glass screen at a speed greated than 16. fps. which reduces the flicker and 'fading' that would normally take place unless camera and projector shutters were synchronized.

'PROCESS' SHOTS IN HOME MOVIES

Rear Projection Photography Can Be Achieved Successfully With Home Movie Cameras Without Synchronizing With The Projector . . .

By ARTHUR H. SMITH

A RECURRING question among movie amateurs is: "Can I photograph scenes from a picture I have already made by projecting the film and shooting it on the screen?" Frequently an amateur would like to use a previously filmed shot for backgrounding a title—such as a shot made during a travel or vacation trip. Others have wished to use certain shots in split stage dream sequences.

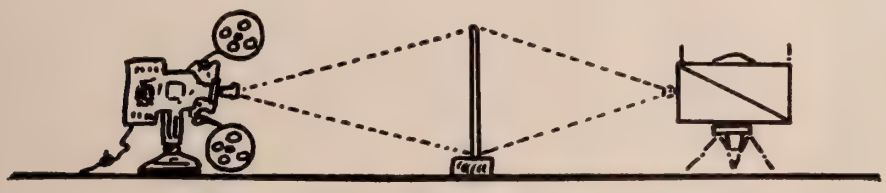
Photographing such scenes by the rear projection method is possible but with certain restrictions. Most cinefilmers know that today "process" shots by the rear projection method are common practice in Hollywood studios, where dramatic films often call for action to take place in a well known foreign locale too distant to make it practical to send the players and camera crew.

The alternative is to have the locale photographed separately, either by a company cameraman dispatched to the scene or by a resident cinematographer, then project the filmed scene on a transparent screen erected on the sound stage, with the players enacting their roles before it. On the theatre screen, the composite scene is complete realism.

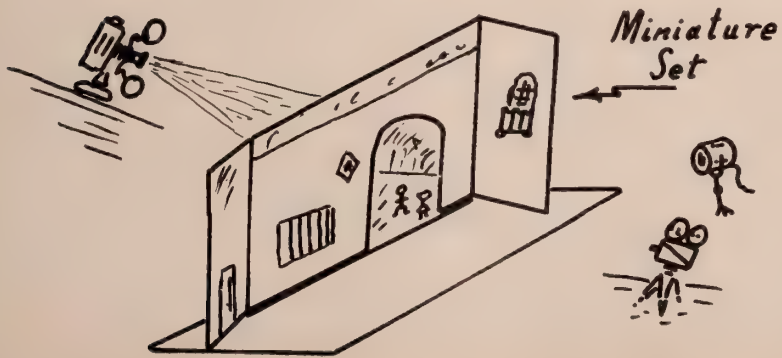
To do this, the studios have developed special equipment that involves synchronizing the mechanism of both camera and the background projector so that the shutters of each open and close simultaneously. Unless the shutters are in synchronization, it was found, the camera shutter sometimes will be open for the exposure at the instant the projector shutter is closed, or vice versa, with the result that on the screen the picture filmed in this way would flicker and the image fade away completely at intervals.

A similar situation prevails when the amateur attempts to photograph a projected motion picture with 8mm. or 16mm. equipment. It would be beyond the means of the average amateur if not impractical for him to have his camera and projector synchronized either by mechanical or electronic means. However, for short takes, such as when making titles or when providing authentic backgrounds for miniature sets, the amateur can achieve near professional results by the simple expedient of stepping up the speed of his projector, causing the shutter to open and close at a greater rate than that of the camera. With this method, while some flicker

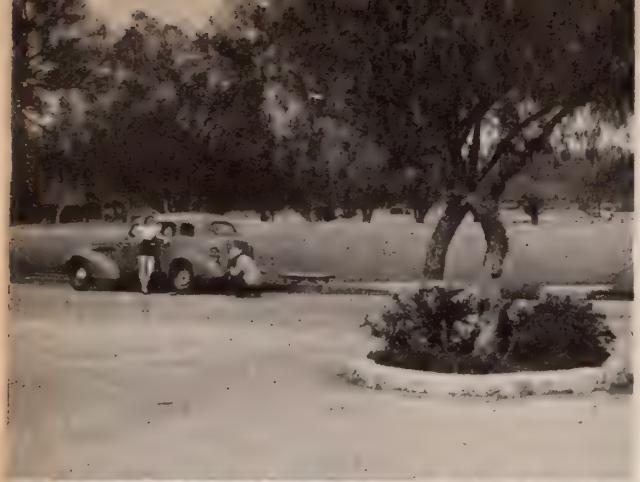
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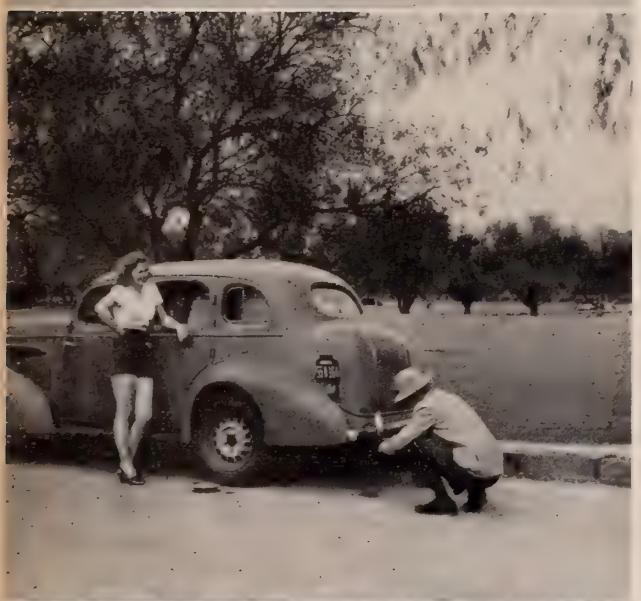


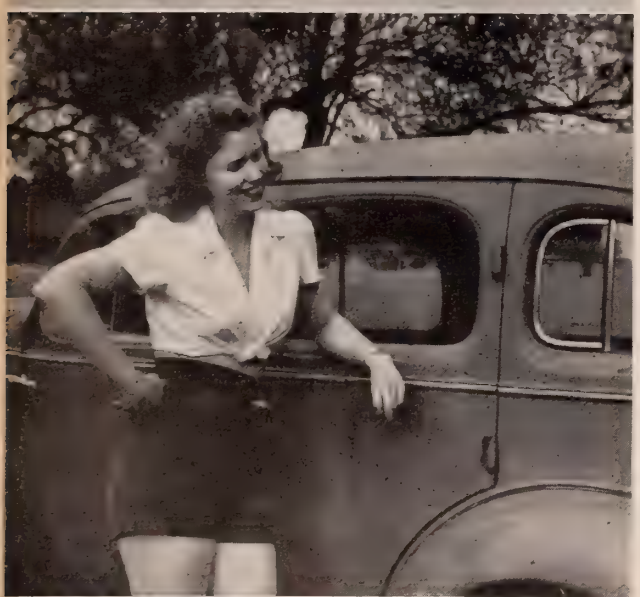
Basic Rear Projection Setup



● Top sketch is diagram of the camera-projector setup pictured above. Below is diagram showing how rear-projection can be utilized to provide a natural background for a miniature shot. Ground glass screen is set up in back of arch and background scene projected upon it.









EDITING MAKES THE PICTURE

Perfected In Days Of Silent Movies, Throttled By Advent Of Sound Films, Film Editing, One Of The Most Important Of Movie Making Techniques, Challenges Skill Of The Amateur . . .

By LARS MOEN

THIS is the first in a series of articles by Lars Moen, who has been a professional film cutter in the United States, England, France, Italy, Germany and the Soviet Union, in which he will analyze for the amateur film maker the ways in which skilful editing can add new values to his pictures.—EDITOR.

SOME years ago, when sound was just coming into the motion picture, the writer was engaged to go to Naples to edit a film being produced there by a British company and a German company jointly. After the unit had been in Italy for a time, the German producer came on from Berlin to see how things were progressing. Spotting the writer's apparently extraneous presence, he demanded an explanation. When told that this was the editor or cutter, he exploded with wrath and sputtered: "Surely we didn't have to bring someone all the way from London just to glue the pieces of film together."

That is one conception of editing. At the other end of the scale is a producer-director like Pudovkin, who made some of the great film classics of all time. Pudovkin once remarked to the writer: "I'm perfectly willing to let my assistants shoot much of the footage in my absence—but I wouldn't entrust one foot of film to anyone else for editing. Pictures are made in the cutting room."

These are the two extreme points of view, and while the truth probably lies somewhere between the two, it may safely be said that Pudovkin came much closer to it than the German producer (who shall be nameless, since he is today a big figure in Hollywood). As a group, the Russian directors have given editing perhaps more importance than anyone else, whereas the Germans, who developed a brilliant scenario and camera technique in the ten years before Hitler, never appreciated the value of editing and in consequence never mastered it. Presumably the methodical German mind felt that picture making should be a matter of precisely blueprinting each scene, shooting it as planned, then assembling the various pieces like the parts of a well made machine. That approach has made great pictures, but it also neglects a wealth of possibilities.

A vivid illustration of the fact that editing *can* make the picture was "The Outsider," made in England some years ago for M-G-M release. One day before its scheduled showing to the press and exhibitors, the producer came to the writer, almost literally in tears. The picture, he announced, smelled to high heaven, and unless something could be done to it in the cutting room he would cancel the showing and scrap the picture. He explained that Harry Lachmann, the director, had left for Hollywood to fulfill a contract with Twentieth Century-Fox immediately after shooting was completed, leaving the editing to a cutter brought from Germany.

A screening of the picture showed that it did indeed "smell," in spite of excellent direction and acting and a surefire boxoffice story.

● This sequence of scenes illustrates what we might consider the basic pattern. Starting with a long shot to establish the atmosphere of a park, the camera comes closer in each scene to the central point of interest, which in this case we assume to be the girl. Camera angle remains exactly the same throughout.

● Here is the simplest variation from the basic pattern shown at the left. Again the camera approaches a bit nearer in each scene, but instead of moving in a straight line, with unchanged camera angle, the course is a shallow spiral, so that we are slowly moving around the characters at the same time that we approach them. The significance and use of these fundamental cutting patterns, and of many others, will be discussed next month.









It dragged interminably. Virtually every foot of film shot had been left in. Endless footage was taken up with entrances and exits, with characters crossing the room, with meaningless action in general. Each episode was grimly played through to a finish. The result was boredom. The good material was snowed under by bad.

The ideal procedure in such a case would have been to reprint all of the material from the original negative and start afresh—but the showing was only 24 hours away. There was no time for delicate plastic surgery; only amputation offered any hope. So the writer set to work with a sharp pair of scissors, and by morning 1,200 feet of film lay on the cutting room floor—where it should have been left in the first place. Entrances and exits were shortened, episodes were inter-cut, everything was tightened up, movement was accelerated. The surgery was a bit brutal, but the result was one of the outstanding boxoffice successes of the year.

This example illustrates one side of the question. It was not so much a case of editing making the picture, as of bad editing "unmaking" it, and proper editing merely restored what should have been there in the first place. There is another side to the picture, however—the positive, or creative side. Editing can put new values into the film which were not there in the first place. More of this anon.

Interesting light is thrown on the position of editing by tracing a bit of its history. The earliest films shown consisted of one single bit of consecutive action, filmed as a single take. Then—perhaps by complete accident—someone discovered that two different scenes could be joined together to create an effect of continuous action—and in that moment the motion picture was born. However, at about that same time the possibilities of camera trickery were discovered, and for several years the emphasis was on fantasy. In particular, Georges Melies, the French producer, introduced double exposures, the use of miniatures, reverse action, stopping and starting the camera, altering taking speed, and all the thousand and one devices of what soon came to be known as "trick photography."

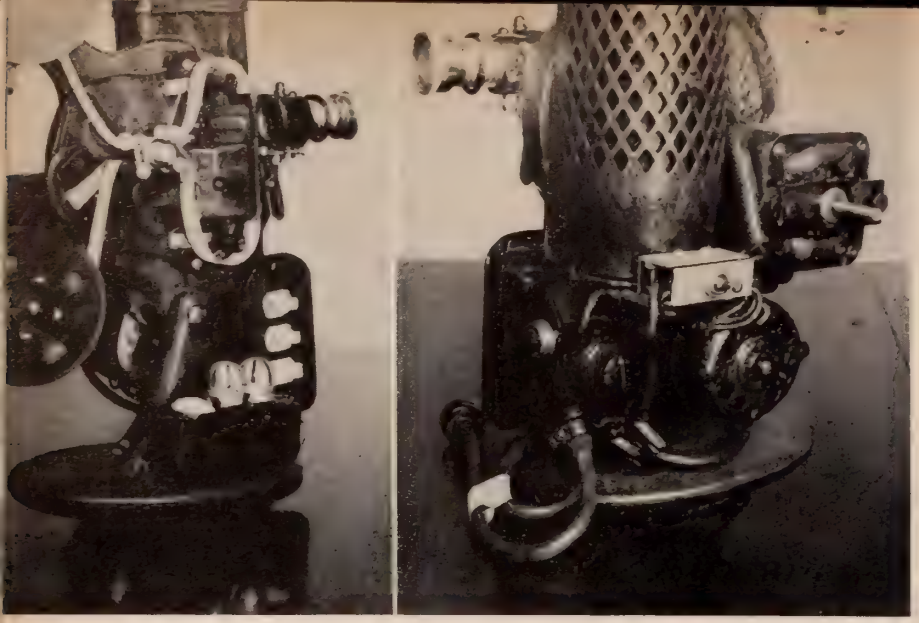
The world leaders in that pioneer day were the French, and such names as Pathe, Eclair, Gaumont and others were as familiar to audiences all over the world as M-G-M or Paramount today. French film studios were opened in London, in Moscow, in Fort Lee, N.J. French rawstock was used, since at that time no American company could see any future in the perforated material. French cameras were standard equipment. Meanwhile, the American industry was growing as well, and a new type of film was coming into being—the adventure film, in which action, speed, movement were the keynotes, rather than drippy sentimentality.

Along came World War I, and the studios of France and England went into an eclipse. South America turned to Fort Lee and the newly rising Hollywood for its imports. The income of the American film industry spiralled upward, and a leadership was established which to this day has never been seriously challenged.

Of particular importance to the development of cutting as a creative tool were the short comedy, the serial and the western, all of which stressed action. The directors and cameramen of that day would have laughed derisively if anyone had accused them of creating an art—yet that is exactly what they were doing, intuitively and of necessity. The type of impossible action in a non-existent world which was demanded of them could only be brought into being on the screen by the use of every trick of camera and of cutting. Tempo was the watchword, and it was created in two different ways—speed of action within the individual scene, and speed created by a skilful succession of scenes.

World War I ended, to be followed by a bloody series of Wars of Intervention in Russia. With the French gone, the Russian film industry came into the hands of young artists, poets, actors, writers and others who had an implicit belief in the identity of the motion picture as an art form, and an explosive message to deliver. There were no legitimate channels through which American films could

● *Continued on Page 229*



● Front and rear view of author's 16mm. Keystone projector showing various improvements which include constant speed motor (old motor remains to operate cooling system); room light dimmer; multiple switch controls for blower, lamp and motor independently; and novel loop loss safety switch.

MODERN INNOVATIONS FOR OLD PROJECTORS

Simple, Homemade Gadgets Modernized This Projector, Gave It A New Lease On Life

By RICHARD COWAN

REGARDLESS of the age of your old movie projector, there is no end to the improvements that may be added to bring it up to date or even surpass some late models with radically new and extremely helpful innovations. Take my old Keystone 16mm. projector, for instance. Projecting all of my films with sound and music accompaniment played from disc recordings, my first need was for constant projector speed.

When I tackled that job and found it so easy to accomplish, I saw opportunity to add other conveniences that I long had dreamed about but had never quite got down to building. These included (1) a new switching arrangement for the projector so that when I started the projector, the room lights or pilot light would be automatically turned off and vice versa; (2) a brace of three toggle switches controlling projector fan, the lamp and the driving motor independently; (3) a rheostat for dimming room lights; and (4) a system of idler switches that would be sensitive to any fluctuation in the film tension so that should film loose a loop or otherwise become endangered during projection, the projector would stop instantly and automatically. The accompanying photos show projector with all these innovations added; the diagrams reveal details of construction and installation.

Here is how my modernized projector works: Let us suppose I am invited to show movies in a friend's home. The screen is in place and the projector made ready. After plugging in the cord to a wall outlet, the amber pilot light goes on. The projector is centered with the screen by pressing the pushbutton on the pilot light box in front of projector. This lights the projection lamp momentarily — just long enough to center the beam on the screen. Snapping

● *Continued on Page 223*

● Fig. 1 in diagram shows arrangement of control switch at A, B and C which protects film against damage in case of loop loss. Switch A causes red pilot light to flash should film break or otherwise fail to travel constantly to takeup reel. Fig. 2 is side view of the control switch which consists of a free swinging arm fitted with regulation 16mm. film spindle. A wooden pin extending from side of arm makes contact with switch whenever film tension increases beyond safety point. Fig. 3-A and 3-B show how small snap switch is converted to use for the control switch. Inside mechanism was removed and contact points reversed, as shown at 3-B. A hole was then drilled in side of switch case through which the contact pin of pivoting arm A extends, forcing contact points together to close the circuit and causing red pilot light to flash on.

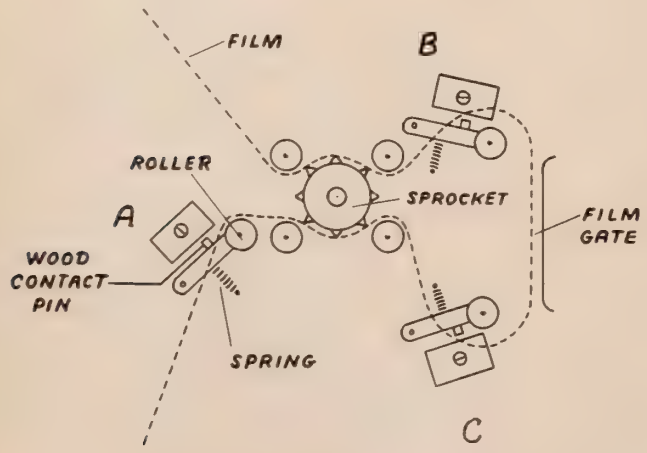
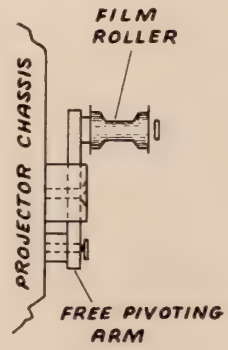
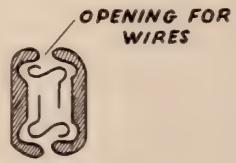


FIG. 1



SIDE VIEW OF SWITCH CONTACT ASSEMBLY

FIG. 2



OPEN VIEW OF SNAP SWITCH CASE WITH "STAR" REMOVED

FIG. 3-A

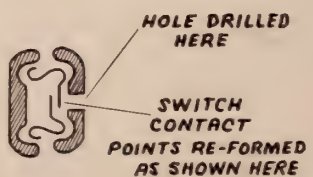
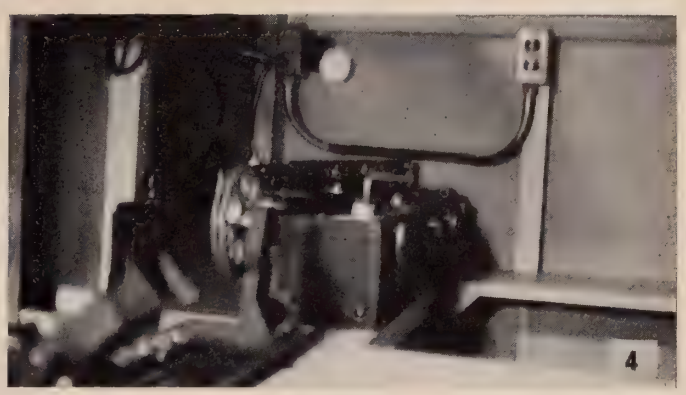


FIG. 3-B









● Details of author's basement theatre and movie workshop are pictured above. Fig. 1: Blue velour curtains are drawn by control cables extending to projection booth to reveal a 52" roller screen on the far wall. Fig. 2: Entrance to projection booth at opposite end of room. Fig. 3: View inside projection booth with projector and record rack in foreground. Dual turntables and editing equipment are on shelf below as shown in Fig. 4.

Basement Theatre And Cine Workshop

How Inexpensive Wallboard And A Minimum Of Lumber Was Employed To Transform Spare Basement Space Into A Cozy Home Movie Theatre

By GEORGE F. STRICKLING

A HOME theatre for one's movie shows demands one of three practical locations if it is to be spacious, convenient and comfortable enough for the purpose. These are: one section of a double garage, an attic, or basement.

Like so many cine fans, my greatest wish after acquiring camera and projector was for a home theatre set apart from the rest of the house, a movie workshop that would be "out-of-bounds" to other members of the family except when films were to be screened. This wish persisted for fourteen years until we purchased our present home, a deal that was consumated quickly when I discovered the place had a spacious basement that could easily be converted to just the sort of home theatre I had dreamed of.

The basement had a nice dry cement floor, plastered ceiling, and the laundry was separated, by a tile wall and center stairway, from the section I mapped out for the recreation room and theatre. We added another wall and door, making the stairway side of the partition of celotex squares and the inside of plaster board with a knotty pine finish. After this partition was in we had a room 19′2″ x 13′2″. This did not afford the room length we desired, but it was sufficient to serve our purpose. An asphalt tile floor was also added.

We had wanted to build a regular stage for the curtain and screen, with an orchestra pit for dummy players, foot and side lights, and with the curtain moving sideways from the middle, but we also wanted room for a demountable ping pong table, so a compromise was made by using a hanging, roll screen 30″ x 40″, with the curtain in front.

Making the curtain was a real job. Four lengths of blue rayon velvet were used. The finished curtain hangs 6′6″ high and 6′10″ wide as shown in Fig. 1. It opens upward to the corners by pulling on two cords of 24-pound black fish line, which runs through screw eyes in the ceiling to the projector booth. A large staple was used instead of a pulley above center of the curtain where the two lines come together, thus eliminating the possibility of the lines getting off and jamming in the pulley. Small brass rings, the size of a dime, were sewn in a diagonal row on the backs of each curtain, and the pull lines slid through these and down to the edges, where they were tied to the last ring. Weights sewn in the hems draw the curtain down when the cords are released from the projector booth.

Dimensions of the booth are 10′4″ x 3′4″. Shelving material of ¾″ lumber was used. The top shelf for projector, shown in Fig. 3 is 4′6″ long x 1′3″. The work bench just below is 6′4″ x 1′5″, and holds the editing outfit and the dual turntable machine as may be seen in Fig. 4. On the shelf above the dual turntables is a record holder and the cue board for music changes. The work bench is augmented by two drop shelves, one 1′6″ x 1′3″, which is an extension of the shelf past the 2′ door, and the other 1′6″ x 10″ which comes up at right angles and makes a convenient writing table. Below the work bench is a storage shelf 3′6″ x 1′5″, and the floor beneath is used for cases and containers. The total linear shelving

● Continued on Page 222





● Grooves in top and bottom flanges of roll film developing tank reel holds film. Small wedges of rubber secure film in place. "Free" flange loaded with film is inverted and placed on core above stationary flange and the complete unit then placed within the developing tank for processing.

The Easy Way Of Developing Title Films

Try This Speedy Method, Using A Roll Film Developing Tank That Accommodates 10 Feet of 16mm. Film; Develops Without Fuss or Muss

By ARTHUR M. SHARP

ALTHOUGH titles and titling have been discussed pro and con within these pages for years, a random poll of movie amateurs over a period of time reveals that, of all the phases of title making, the chore of developing the title film remains the greatest stumbling block. In many cases the developing procedure was believed too complicated to attempt, and the making and developing of home made titles consequently never begun.

First, the reader should be assured that developing title film is as simple as developing a roll of snapshot film—the procedure is practically the same. Indeed, for many, it is far more complicated and tedious to compose and letter titles than it is to develop the film—that is, to develop it to a negative in the "direct positive" system of title making in which positive film is used. With this system, the title cards are white and the text lettered with black ink. Then the title film is developed to a negative—which is the extent of the developing process—values are reversed and the titles appear black with the lettering white.

To attempt reversal of title films is, of course, more complicated but, except for Kodachrome titles, there is little reason to make black and white titles on the more costly reversal film when those photographed on positive film, properly exposed and developed, will prove equally satisfactory. Positive film may also be used for making titles for a Kodachrome picture, by tinting and or toning the film to lend a contrasting color complementary to the Kodachrome film. But that is an additional story, one too lengthy to include here.

Developing one's own title film immediately suggests developing racks, trays, drying drums, etc., similar to the array of equipment usually employed by the amateur in processing reversal movie films. But developing titles demands none of this—only a simple piece of equipment, readily available from camera stores and perhaps already one of your possessions if you dabble in still photography. I refer to the roll film developing tank similar to the one shown in the accompanying photos. I use this tank for developing all of my title films of short length.

The tank, originally designed to accommodate roll film from the 35mm. to the No. 620 sizes, is easily converted to use for lengths of 16mm. film. The inside surface of the top and bottom flanges of the reel are grooved, spiralling progressively from the outside rim to the center. In the darkroom I merely thread my exposed title film between the grooves, cinching it in place with small bits of rubber placed between sides of grooves and the film. For the rubber sections, I withdrew the wires from a section of common "duplex" or "midrip" electric cord such as used in household extension cords for floor lamps, etc.

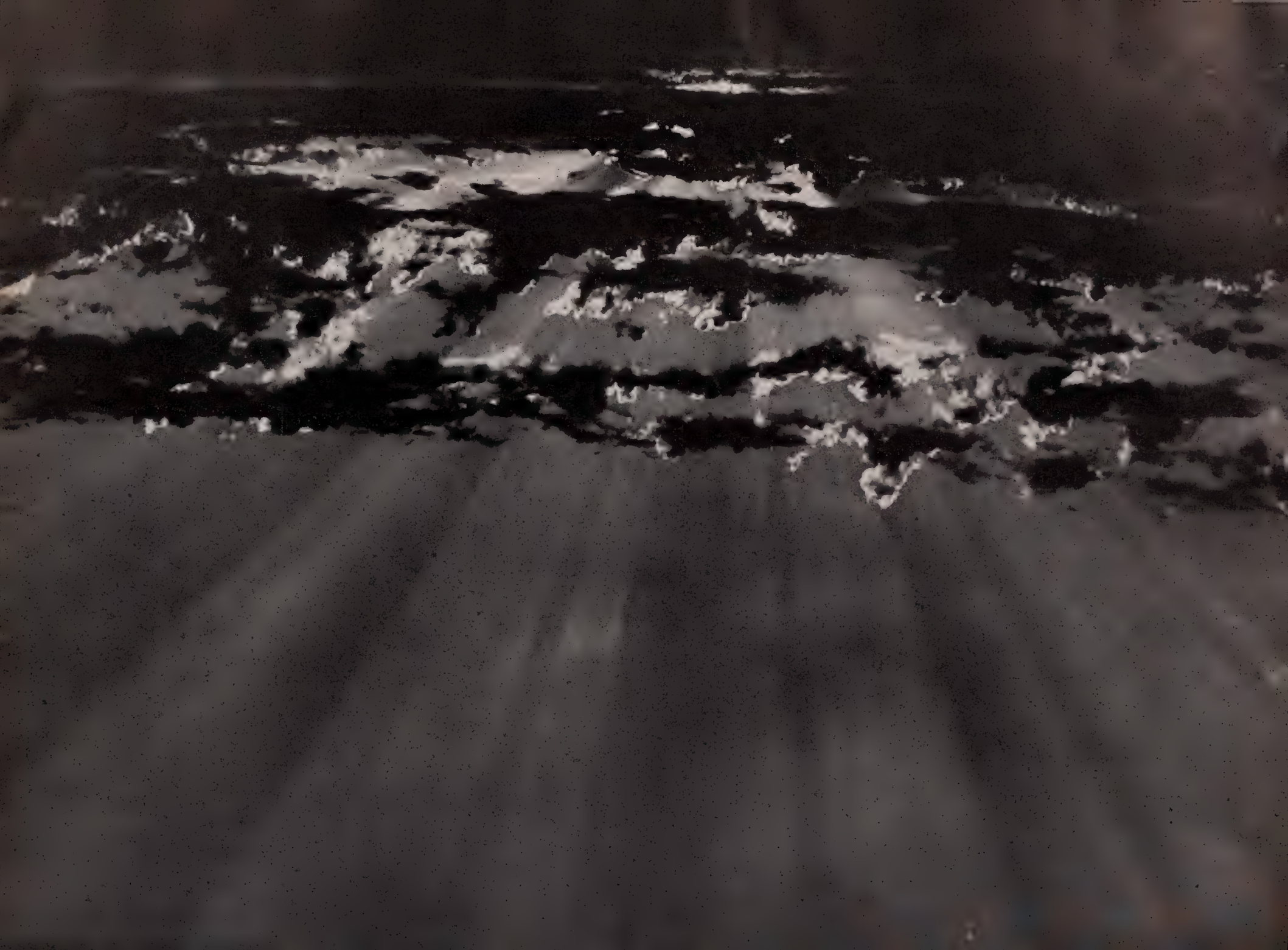
Five feet of 16mm. film may be coiled around the grooved area of each flange. Thus, a total of 10 feet of 16mm. film may be developed at one time—ideal for short titling jobs.

To obtain best results with positive film for titles, one should use a contrasty developer such as Eastman's D-8 or D-11. If you do not wish to mix your own chemicals you can obtain prepared formulas in powder form at any photo shop. For those who prefer the more contrasty developers, the following formulas and directions may be followed for good results.

Simply take 2 parts of stock formula, mixed as below, and add 1 part water. Develop film about 2½ minutes with the developer at 65 degrees Farenheit.

● *Continued on Page 230*

"PROLOGUE TO EVENING" is title of photo on opposite page from the camera of J. William DuVall of Kansas City, Mo. Here is an excellant title background for a home movie on almost any subject. Water colors may be used to add soft pastel sunset tints to the picture for a Kodachrome title.







● Fig. 2, below, is example of dramatic lighting of a closeup shot achieved by the exclusive use of a group of spotlights and effects accessories and, Fig. 1 at left, shows a cameraman's view of the lighting setup that made the shot possible. The streak lighting effect of venitian blind shadows were made by placing in front of one spotlight a wooden frame on which strips of paper tape were mounted.

Spotlights Lend Artistry To Amateur Cinematography

The Professional's Most Important Lighting Tool Becomes The Movie Amateur's Stepping Stone To Photographic Success

By THOMAS E. HUNT

Illustrations by Author

LIGHTING indoor sets is not so much a matter of extensive equipment as knowing how to get the most out of the lighting equipment at hand. Actually, for the limited areas the amateur is required to cover with his camera when filming indoors, he can obtain remarkable results with only one or two spotlights in addition to his collection of photofloods and reflectors.

The use of spotlights is too little understood by the average cine amateur and unfortunately he has been reluctant thus far to explore this promising field of set lighting for his movies. Cost of the necessary equipment is within the reach of all, but it is the versatility of the spotlight that makes it so essential to the serious amateur's work.

It is surprising the wide variety of lighting that can be achieved by spotlights when used in conjunction with certain attachments that may be readily clamped to the lamp housing and adjusted in numerous ways to produce many different effects such as those demonstrated in the accompanying photographs. It is about these effects and how they may be produced with low cost spotlights that this article will endeavor to enlighten the reader.

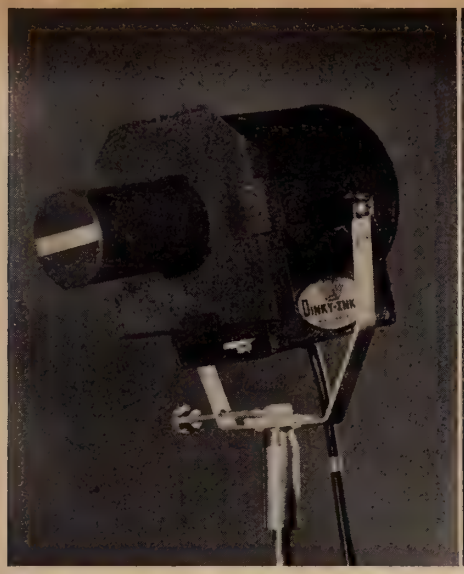
Experienced cinematographers know that three dimensional effects in photography cannot be obtained with flat lighting. Achieving the illusion of three dimensions on flat film requires skilful placement of lights and the creation of contrasting shadows by what is known as controlled lighting. Lighting is controlled when it is regulated at the source and directed in concentrated form on areas within the set to obtain the desired accent. Unlike the still photographer who may retouch, "dodge" or resort to many darkroom tricks to produce a desired effect in a picture, the motion picture cameraman cannot change his picture after it is on the negative. Highlights and shadows, therefore, must be carefully planned and executed before the camera begins filming the scene.

The amateur will find an interesting project, well worth the expenditure of a roll of film for test shots, in experimenting with the various lighting effects to be had with spotlights and spotlight attachments. Among the attachments or accessories most common is the "barn door," pictured in Fig. 5, which consists of a panel which may be attached to front of spotlight and to which is attached two flaps or "blinders." These are adjustable and may be used to mask off a portion of the spotlight beam or to reduce and concentrate it in a narrow area. The two flaps may be folded in or out and the accessory can be rotated a full 360 degrees to afford masking the spotlight beam at any angle.

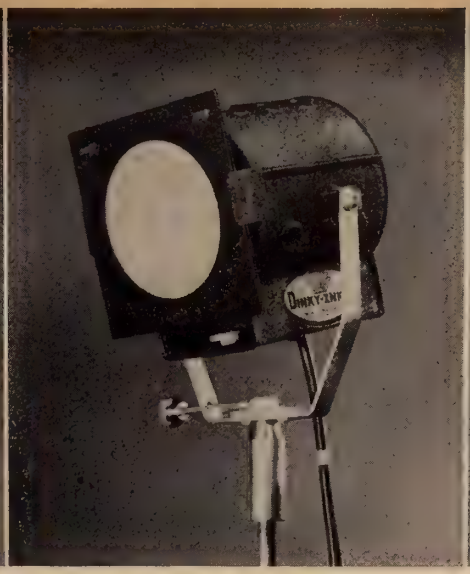
"Barn doors" have many uses. After the modeling light has been set up, one

● Fig. 6—Here is demonstrated use of spotlight alone. The beam uncontrolled throws light on background as well as subject.





● Fig. 3—A Dinkie-Inkie spotlight is fitted with a "snoot" the front of which has been masked with tape to throw a narrow slit of light as when providing an "eye" light for closeups.



● Fig. 4—Showing use of the diffusion frame in front of spotlight to soften harsh shadows. Sometimes the diffusion matt is halved when both soft and harsh light are to be directed toward a subject.



● Fig. 5—The "barn doors" attached to the Dinkie-Inkie spotlight rotate to afford shielding of spotlight beam from any angle. Their use is demonstrated in the series of photos at bottom of page.

flap of the "barn door" is adjusted to shield that part of the spotlight which falls on the background. Thus the background is left free of bright light so that the cameraman may use other lights to give the background the tone or lighting effect desired.

A demonstration of this may be seen in the accompanying photos. Fig. 8 shows the spotlight, fitted with "barn doors," illuminating the girl with the beam of light also falling upon the wall in the background. By lowering the top flap of the "barn door" the upper part of the beam is prevented from falling upon the wall and the remainder of the beam lights only the subject's head and shoulders.

At this point I draw atention to the full panel of photos — Figs. 6 to 9. Figure 6 shows a model lighted exclusively with a Dinkie-Inkie spotlight without any controlling attachments. In Fig. 7, as already described, "barn doors" have been added to control the light. The general lighting of background has been entirely eliminated. At this point however, the cameraman has planned a particular lighting effect for his shot and three more spotlights are moved into place, as shown in Fig. 8. One, placed low before subject and fitted with a "snoot," lights her dress without throwing additional light into her face or upon the wall; the flaps on the "barn door" over the spotlight at far right are pulled closely together to throw a streak of light on the wall behind subject; and the spotlight, high overhead, supplies necessary backlighting.

The net result is the closeup shot (Fig. 9) of the girl. Observation of this photo will enable the reader to detect the effect lent by each lighting unit involved in the composition—the interesting pattern of the streak of light on the wall; the suggestion of highlight on the hair; the lively appearance given the eyes by the modeling light; and the clear definition of girl's face and figure enhanced by the spotlight used immediately before her.

The next accessory of importance is the "snoot" which, as the name suggests, is a long proboscous-like extension which is available in various diameters and may be quickly set into place in front of the spotlight to funnel a concentrated beam of light on a particular player or portion of a scene. A popular use of the "snoot" is to provide what is known as an "eye" light. Where a scene, particularly a closeup, is to be shot in low key, an "eye" light is used to light up the eyes of the player. A "snoot" is placed on a spotlight and the open end masked with strips of tape so that only

● *Continued on Page 227*



● Fig. 7—Adding the "barn doors" to spotlight, the beam is controlled so light is directed upon subject only.



● Fig. 8—But more artistic lighting is desired. Other spots are added which employ the "snoot" and "barn doors" . . .



● Fig. 9— . . . resulting in this well lighted, effective closeup of subject. Note pattern provided by streak lighting on rear wall.



● Music played on turntables long has been used by enterprising movie amateurs to enliven showings of home movies. Now a wide selection of sound recordings are available to the movie amateur who wishes to add the emphasis of sound effects to his films.

Recorded Sound Effects For Home Movie Showmen

Moderately Priced Disk Recordings Afford Endless Variety Of Sound Effects For Home Movie Films, Add Sparkle To Your Shows

By ALBERT R. JOURDAN

THERE'S jubilation these days among movie amateurs as turntables, record changers, amplifiers and other things pertaining to sound for home movies again make their appearance on the market. The cinebug who has waited so patiently for end of the war to bring the equipment he needs for playing music and sound effects with his movie films, now may proceed with his plans. After putting together a brace of super duper turntables, complete with speaker and amplifier, his attention properly should turn to collecting a library of records, not only musical numbers, but of sound effects, etc., if his home movie showmanship is to display the new sound equipment at its best.

And the serious home movie showman no longer is satisfied with background music alone but insists also on sound effects to highlight certain scenes thus adding a note of realism to his programs. Few realize yet the wide range of sound effects that are available on phonograph disks and at comparatively moderate cost, too. With these recordings it is possible to provide some surprisingly authentic sounds for even the simplest of family films.

Let us assume we have a reel of family shots and are selecting the sound effects to be played in conjunction with the background music. As we go along, the maker of the recording will also be indicated as a guide for those interested in "previewing" or purchasing the disk for his use. The reel of film has been reviewed and a list of the scenes made with appropriate description of each. These are: an early morning shot made once "just to use up the last of a roll of film;" scenes made indoors at the breakfast table; of you going to the garage, unlocking door and driving the car out—your wife on the sidelines bidding goodbye. Then there are scenes taken at the railroad station from which you commute daily; the train arriving; the children playing at school; a shot of the traffic officer on duty on Main street; and miscellaneous shots of a parade.

It shouldn't be hard to knit all these together into a pleasing continuity by employing sound effect records to heighten effect of certain scenes. There's a radio in that breakfast scene, so you can play a transcription of part of one of the popular morning programs to accompany this shot. RCA's disk No. SE-20 will produce the automobile sound effects while the train sounds can be supplied by any one of a number of sound effect records in this category. The sound of children's voices at school can be heard on Major's disk No. 5034 and the parade shots can be backgrounded by sound from Major's No. M5009, unless one should prefer to play a recording of martial music instead.

The RCA disk No. 20036 offers wedding music and Speedy-Q's 7878 the sound of bells for church scenes. Scenes around the neighborhood gas station or shots of son and his old model A Ford can be backgrounded by Major's No. 5034 while this company's disk No. 5009 also affords sound effects made at a dog kennel and of sheep on the farm.

For scenic reels, the following records will offer many pleasing natural sound effects: Gennet's No. 1327, Major's No. 5032 and Silver Masque's No. 551 and 512. Columbia and Speedy-Q have recordings that include sounds of sea gulls for ocean and beach shots.

For scenes made at a fair, carnival or circus, the sound of milling crowds of spectators can be had on Standard's recording No. 260; the merry-go-round on Standard's No. 412. Silver Masque and Major also can supply these sound effects. Shots made of the lunch counter on the freeway can be backgrounded by the sound of clattering dishes, etc., on Silver Masque's No. 509.

Fire and shots of fire engines in action afford use of Major's No. 5004, and this company also has sound effects of police cars on their No. 5035. Sound effects for a traffic crash can be found on Speedy-Q's disks Nos. 7839 and 7899. We could go on indefinitely with similar descriptions.

A trade magazine recently catalogued over 105 commercial brands of disk

● *Continued on Page 228*



● These packages look familiar? If you shot 8mm. or 16mm. movies while in service overseas, you undoubtedly used German Agfa or French Cine-Kodak film, which carried the manufacturer's guarantee of processing which he was unable to fulfill. Navy Lieutenant (jg) Mel Crain tells how these films can be salvaged.

The War's Film Orphans

If You Shot Movies On Foreign Brand Films While In Service Overseas, Here's The Answer To Problem Of Getting These Films Processed

By MEL CRAIN

THOUSANDS of service men and women have brought home quantities of foreign-made movie film from Europe without much idea as to where or how it would be processed. Now Japanese products are beginning to trickle in. Because most of the more widely recognized American film companies and their laboratories are reluctant to handle these cine-orphans, many have been greatly disappointed when the postman returned the film unprocessed.

If you, like myself, have been "stuck" with some of it, and you still want to run those precious shots through your projector, let me give you "the word." It may save your reels from experimental development, or the waste-basket.

In pre-war days, of course. the larger film concerns operated on a international basis. That is, a dozen or so processing stations, conveniently located in various countries, would develop and return one's film promptly and efficiently. If one travelled and happened to pick up local brands, the manufacturer was also prepared to give similar service. But the war changed all this, of course, so the Yanks abroad have literally swamped American companies with all types of foreign films for processing.

It has become such a problem that many firms, at first trying to accomodate members of the Armed Forces and their families, finally were forced to abandon this service because of inadequate facilities and poor results. Reams of mimeographed form letters were sent out to explain the situation. One of the larger film companies treated the topic in an edition of its trade bulletin, while a recent article in *Stars and Stripes*, the Army newspaper overseas, endeavored to advise its uniformed readers on the question. (This article is slightly erroneous, and will be corrected below.)

If it's French Cine-Kodak film, or any other "nationality" Kodak, you will encounter no trouble. "Any films which carry the Kodak label (but no others) will be processed by (these) laboratories" anywhere. Fundamentally, the same Eastman organization exists as before the war. Caution: for best results, safety and speed, send your reels and magazines to the American processing stations; most foreign countries understandably cannot give par service yet.

The most common brand of movie film purchased overseas and finding its way to the States is the German Agfa. Found in relatively large amounts in Germany, France, and Italy, I have even seen it for sale in North Africa. Prior to the war, Agfa was prominent in the United States, but just because the little circular enclosed in the film box lists Agfa laboratories in America, don't waste your time and stamps sending it to any of them. Ansco (formerly Agfa-Ansco) will courteously inform you that they are in no way connected with Agfa and that "this Agfa film is not a product of their manufacture." As an accommodation only did they "attempt to process this foreign film," but because of "the disappointing results" and the "special chemicals and . . . handling required," this service was discontinued.

This throws your Agfa black and white into the same group as other foreign film, most of which is hardly known outside the fatherland. However, the Agfa laboratories in Sweden and Switzerland are still intact, and you can send Agfa film to Stockholm or Zurich. Development is free, but with each reel you must send 3 international reply coupons, obtainable at the post office, to cover mailing. For the present, though, Italian, Belgian, Japanese and other black and white 16mm. or double-8mm. reversible will best be handled in the States.

There are several companies that cater to this special want. Ansco suggests the Calvin Co. of Kansas City, Missouri.

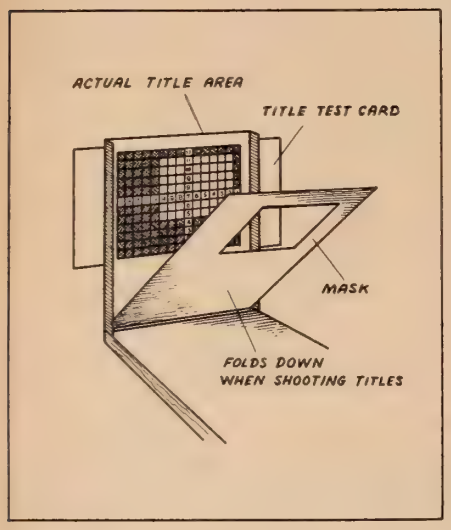
● *Continued on Page 225*

Experimental Cine Workshop

- GADGETS
- TRICKS
- SHORTCUTS

$1 to $5 are paid readers for ideas for gadgets, movie tricks and short cuts in movie making used on this page. Describe your gadget or idea briefly and submit it with rough sketch or photo to "The Workshop Editor," Home Movies, 6060 Sunset Blvd., Hollywood, California.

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★



Title Alignment

Owners of inexpensive typewriter titlers having difficulty producing titles that are not off center, may correct this trouble without altering the camera mounting by following this "masking" method.

Place a yellow card in the title card holder and trace around the inside of the title frame with a pencil. Remove card and with pen and india ink, draw a series of vertical and horizontal lines on the card, as shown in sketch above. Using the center vertical and horizontal columns, number the lines as shown. Then re-insert card in titler and shoot a short length of film at the established exposure, with camera firmly fixed in place.

When the film is processed and screened, you will be able to determine by the numbered lines not only the exact field covered by the camera lens, but how much the camera is off center. On the test card, shade the area *outside* this field, as shown in sketch. Then make a cardboard mask to be placed in front of title card holder, as shown, with the opening conforming with the established title area. With the aid of this mask, it will then be possible to center title cards in the holder, insuring fully aligned titles on the screen.—*M. P. Bennett, Detroit, Mich.*

Multi-photoflood Unit

Having two metal Photoflood reflectors of the clamp-on type and unable at the time to afford a metal stand for high level illumination, the writer pressed his screen tripod into service by fitting it with a horizontal wooden "arm" to hold several clampon reflectors with lamps.

If your tripod is the type from which the screen is removable, cut a block of wood about ½" x 2" x 24" and drill a hole the size of the tripod extension rod in the center of the block 1½" deep. When press-fitted on the tripod rod and with two, or even three, reflectors clamped thereon, this "arm" provides an ideal means for multiple Photoflood illumination of a scene from heights up to 6 feet.—*M. P. Bennett, Detroit, Mich.*

Title Letters Source

A source of small title-letters is your local stationers who can supply die-cut white paper letters and numerals gummed on the back and manufactured by Dennisons, specialists in paper products. These are all capitals and are the same as used in office building directories. Photo album filler of black paper makes ideal backgrounds for such letters. Each letter can be used over and over again by moistening only a spot on the letter, permitting it to be removed from the title background after use.—*Bert Baker, Minneapolis, Minn.*



Tripod-Unipod

Your tripod may be used as a "unipod" for steadying camera when shooting in crowds and filming sports events. Simply extend one leg of tripod so camera viewfinder will be at eye-level, as shown in sketch. Bind the other three legs with a cord to ease the handling of the tripod-unipod.—*Meredith Jones, Glendale, Calif.*

Cable Reel

Owners of sound projectors can save valuable time and prolong life of power and speaker cables by winding them upon spare projection reels. In this way, cables are much easier to store in speaker case, too.—*James McCollister, Dayton, Ohio.*

Reel Bands

If you use ordinary rubber bands to retain wound film on your projection reels, the annoyance of having the bands slip down between film and reel sides may be avoided by making the rubber

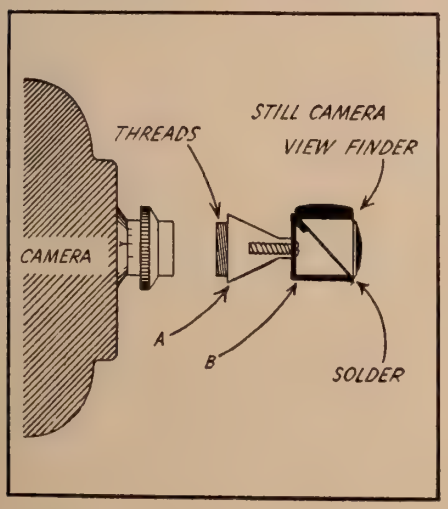
bands easier to handle. This may be done by attaching tabs of adhesive or scotch tape to the rubber band. Cut tape width of reel and long enough to enable fingers to grasp it easily. Fold over the band and press together to form tab. —*Robert B. Nix, Spokane, Wash.*

Centering Gadget

A gadget for centering camera lens on titles or small objects for ultra-closeup photography can be fashioned from an old still camera viewfinder mounted to fit your camera lens as shown here.

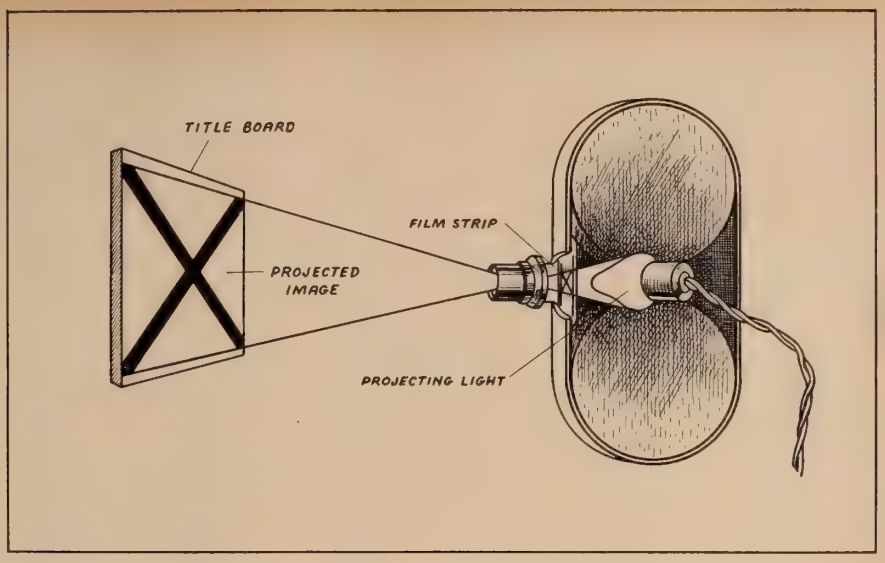
The two fittings necessary may easily be turned by hand. The fitting A may be made of brass, aluminum, or other soft metal, turned on a lathe or filed to shape then threaded to fit the lens barrel. The fitting B can be made from a strip of any light metal about 1/16" in thickness and bent to shape as shown. This fitting is then attached to fitting A by means of a small screw.

Next step is to screw the assembly into front of the camera lens until it stops. Then adjust fitting B until it



is truly vertical and solder in place. Solder the angular viewfinder to member B as shown, making sure it is accurately centered with the camera lens.

Thereafter the unit may be screwed into place in the lens with assurance that it will be in perfect alignment and thus render perfect centering of objects to be photographed at close range. —*Arthur J. Mack, Ithaca, N. Y.*



Centering Titles

The following method may be employed in centering many 8mm. as well as 16mm. cameras with the title board: Allow the camera motor to run down to point where shutter will remain open. Open the film gate and place a short length of picture film in the gate, centering it in the aperture and affixing it, if necessary with a bit of scotch tape.

Using an extension cord with a small candelabra lamp fitted in the socket, as shown in cut above, insert lamp behind film aperture to project image of film on title board (which should be white). This will enable you to determine the center of the title, area limits, and correct focus. If an auxiliary lens is to be used before camera lens, be sure it is in place before making the centering test.

Where lamp cannot be placed back of film, as described above, insert a dental mirror or a small piece of mirrored glass behind the film and reflect light into it from the lamp or a flashlight The room must be darkened for this test and the lamp shielded to prevent stray light reaching the title card.

It should be mentioned, also, that the camera aperture is slightly larger than that of the average projector; therefore, allowance should be made for this by planning title text limits well within the limits of the area projected on title board by this method. —*H. Warren White, Burbank, Calif.*

Reel And Can Labels

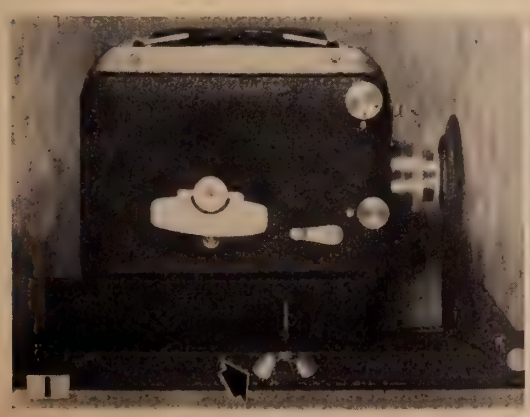
Home movie reels and cans may be quickly and neatly labeled with typed adhesive strips. Use pieces of adhesive tape of appropriate width and place sticky side down on a sheet of waxed paper such as sold for kitchen use. Insert waxed paper in typewriter and type directly on the tape. Peel the labels off the waxed paper and attach to cans and reels.—*Henry J. Queen, Brooklyn, N. Y.*

Added Speed

The Keystone 8mm. camera provides for speeds of 12, 16, and 48 frames per second. I have found that by placing the indicator midway between 16 and 48, I obtain an additional speed—about 32 frames per second. Indicator will remain fixed at the 32 f.p.s. mark.—*Ray A. Klinge, Van Nuys, Calif.*

Titler Improvement

When using the Eastman magazine 8mm. camera with the Eastman titler a block must first be fastened to the base of the camera. The camera and block are then fastened to the titler. This operation can be simplified by removing the thumb screw that holds the camera to the block, then fastening block to titler in the usual manner. Next drill a hole (5/16 inch) in the titler base which is in line with the hole in the block. By the use of a long thumbscrew, camera can be fastened to the titler in one operation. Figure 1 at left shows "X ray" view of thumb screw (indicated by arrow) holding camera to titler. Figure 2 shows the thumbscrew which was made by soldering a wing nut to a ¼ inch bolt and filing off the threads that are not needed.—*Scott C. McMichael, Shafter, Cal.*





★

Closeups

★

George Burnwood, 16mm. cameraman for Hathen Productions, Philadelphia, has just completed photography on *Robots At Work* for the Stokes Machine Co., makers of automatic plastics molding presses. Picture, which screens for thirty minutes, shows manufacture and uses of products made by Stokes' equipment. Burnwood also did the cinematography on *Miracle Of The Woods* for Henry Disston & Co., which demonstrates company's new power chain saw that is revolutionizing the lumber industry. Burnwood, readers will remember, won the Lloyd Bacon trophy in Home Movies' 1945 annual contest.

★

Herbert Lanks, whose series of articles on filming in the Latin Americas recently appeared in Home Movies, is currently traveling the United States on a combination lecture-writing-photography tour. With his 16mm. camera he has covered many interesting points of the continent which will highlight his forthcoming series of lecture films. While in Hollywood, he was guest of Walt Disney whose educational film department previously had purchased some of Lanks' Kodachrome footage for short subjects.

★

Ralph E. Gray of Mexico City, only cinematographer who has made a complete 16mm. Kodachrome record of the famed Mexican volcano 'Paricutin,' from its inception to its present stage of growth, visited Hollywood last month where he screened this renowned film before a large audience of Los Angeles movie amateurs and notables of the Hollywood film colony.

★

Ted Phillips, Burton Holmes peripatetic cameraman, is back in Hollywood reveling in the 'unusual' sunny weather which has enabled him to work with his camera almost daily on his newest assignment, a film record of Southern California for Mr. Holmes 1946-47 lecture series. Phillips was stopped cold on his recent trip to Brazil when he sat around in Rio for two weeks waiting for the fog to lift. As soon as Rio's weather bureau indicates clearing skies, Ted will be off again to film a travelogue on Brazil's famed capital.

★

Alfred Milotte is back in the country he loves — Alaska — filming on an extensive assignment for Walt Disney Productions. Milotte is rated one of the best 16mm. color cameramen ever to have documented Alaska, knows the country from A to Z.

• *Continued on Page 235*



• Unlike a reporter with pad and pencil, a camera reporter uses a piece of machinery that can very easily interfere with giving the sense of people as they are.

Producing Authenticity In Documentary Films

The Facts, The Portrayal Of People And Places Must Have A Genuineness Beyond Anything In The Fiction Film

By DANIEL KLUGHERZ

Condensed And Reprinted By Permission of Film News

★ THE ONLY time a documentary film is assured of authenticity is when its makers go directly to the source. No recent developments in film technique have discovered a short-cut for this basic step. Whereas Hollywood has improved its production methods through larger studios, more expensive equipment and thousands of employees, the earliest methods of the documentary are still the soundest: pack a camera, an old suit, and with an old trusted friend as director, writer and assistant cameraman —or even without him—off you go to Easter Island or downtown Brooklyn. With the introduction of portable sound equipment there was need for a larger unit—but rarely is there need for a staff consisting of more than a handful.

The departmentalizing of the Hollywood studio — directors, producers, writers in separate offices—serves to separate the film product from the stuff it describes, confusing its flavor or losing it altogether. When a producer cables a director to have a half-dozen cameramen photograph problems of reoccupation and relief, and a writer sits in an office three thousand miles away writing about it, relying upon research and a technical expert, the film loses spontaneity and the common touch.

It is in the commentary that one feels it most. Examine a group of film documents of the war,—newsreels; the



● A documentary director's most valuable trait is his responsiveness, his ability to receive impressions; thus authenticity may grow from the way a film describes places as well as people.

colorful language tacked on is interchangeable for whatever film comes in whether it be mopping up activities in Saipan, a bloody drawn out campaign for a hill in Bougainville or a week of steady winning in Tinian. Each release is read with the same authority and tension by a man with a clear musical voice who smells of the broadcasting studio; he reads a script written by a man who smells of an office; and the words accompany a place that smells of death and gunpowder.

A newsreel is, of course, partially excused because it is rushed for time but it is worth comparing its sound track to another more authentic method. In *The True Glory*, the plain voices of ordinary people, with their mistakes in grammar and pronounciation, were so real that some people in the audience said that they kept searching the faces on the screen to see who might have been talking. It was an excellent illusion of talking done on the spot because the writing was on the spot, the result of hundreds of interviews.

After getting to the source, the chief problem of documentary filming presents itself—people. Unlike a reporter with a pad and pencil, a camera reporter uses a piece of machinery that can very easily interfere with giving the sense of people as they are. The camera's presence brings on waving and ogling, transforms people into smiling or stiff self-consciousness. (In addition, an Eyemo clicks so loudly that in the jungle soldiers whip about to locate the strange sounding weapon; used from a front row during a speech at Carnegie Hall recently, its clicking was as loud as the speaker's voice.) Concealing the camera has proved effective.

In *The City* a camera in a suitcase successfully recorded the hurry of the streets, a sidewalk drink-stand, the gulping of the New York lunch. *Berlin* used a camera set up inside a specially designed van back in 1927 and there are probably earlier uses.

● *Continued on Page 218*

"How Much Should I Charge?"

The Big Question Of 16mm. Cameramen Entering Commercial Film Production

By J. H. SCHOEN

★ WHAT does the future hold for the G. I. 16mm. cameraman returning to civilian life? Judging from the increasing number of letters on this subject coming to the desk of Home Movies' editor, it would seem that the war-schooled cinematographer is having his reconversion problems, too. Other cameramen, hopeful of getting a start in the fast developing 16mm. film business, display plenty of ambition and obviously have the resources to set themselves up in a modest producing business; but they feel completely at sea when it comes to getting started. The following letter is just one of several recently received expressing an eagerness to be set on the right track:

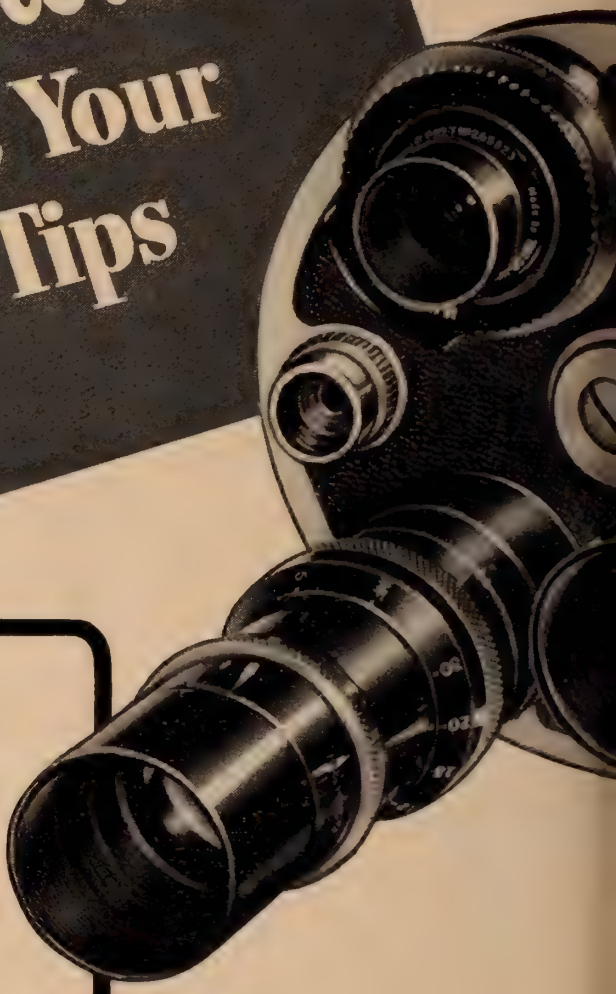
"The section of Home Movies devoted to the 16mm. professional is up-to-the-minute. But there's one angle that you've overlooked, and it's important for a cameraman who is shifting over from the home movie experimenter to a semi-professional. This is the business angle. It's good for several articles from one of your experienced cameramen on just what a cameraman is up against in approaching a manufacturing concern to do, say, a 400 foot reel of instruction or training.

"This angle seems to have been left to some psychic sense of the cameraman. Here are some questions I'd like answered: If a cameraman takes a job of producing a 400-foot reel of 16mm. film, how much should be assigned in the production budget for the shooting script? How much film should be allocated for the job? How much time? How much should he demand as advance payment on the job? Or does he wait until the job is completed before receiving payment? Should he contract the job on a footage basis or on a 'per reel' basis? How much should he budget for actors, grips, travel expenses? If the job is to be 'silent,' how much should the reel cost? How much for a complete sound on film production?

"To you folks in Hollywood. this stuff is common knowledge. Out here in the sticks (Salem, Oregon) these points are not so generally known; but they are important if the cameraman is to realize on his investment in time, equipment and energy."

● *Continued on Page 231*

The Lens You Want... Always at Your Finger Tips



Only Filmo Auto Master Gives You a 3-Lens Turret Head . . . Plus Magazine Loading . . . in a 16mm Movie Camera

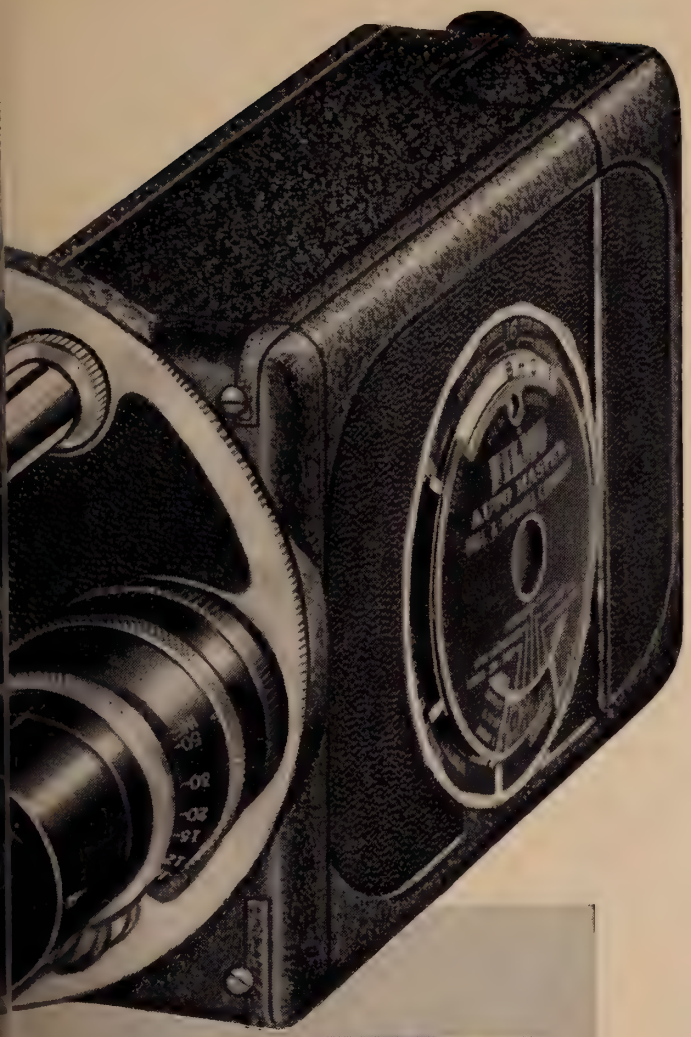
No other 16mm camera gives you all the advantages of pre-threaded film magazines in addition to instant positioning of any one of 3 lenses.

With viewfinder objectives also mounted on the turret, the viewfinder field automatically matches the field of the lens you select. *You* see what the *lens* sees—instantly. Eye-parallax, the usual cause of "amputated" pictures, is eliminated.

Choose the lens you want from a wide variety—speed, wide-angle, and telephoto lenses ranging from 17mm to 6 inches—all mounted to fit the Auto Master. And to give you complete versatility, you have 5 operating speeds, from normal 16 frames per second up to 64-speed for slow motion.

The film magazine makes it easy to switch film even in midreel without fogging a single frame, while the 3-dial exposure calculator gives instant readings for 324 lighting conditions.

You just sight, press a button, and *what you see, you get.*



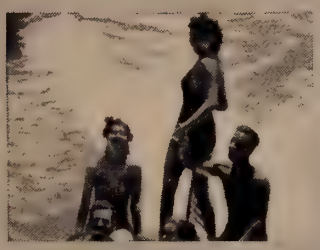
Auto Master turret head gives you instant positioning of any one of 3 lenses. The 1-inch lens gives you the normal field coverage . . .



Without moving from the spot, shift quickly to a 3-inch lens, and bring your subject closer, like this . . .



Or, still without changing your own position, use a 6-inch lens, and get a real close-up! No other 16mm camera gives you this *plus* magazine loading!



FILMO AUTO LOAD

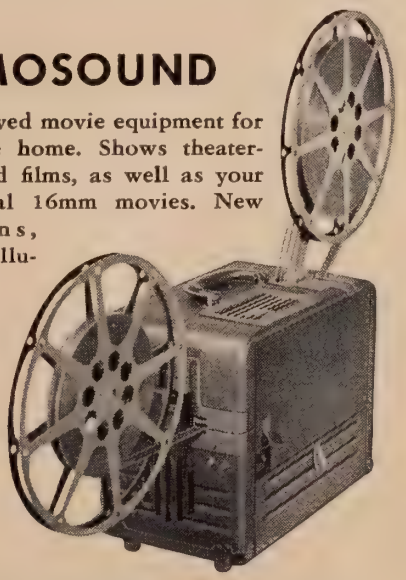


Has all the Auto Master features except the turret head. Speed range of 8 to 32 frames per second. Use the 8-speed to shoot a flaming sunset in color, and then actually see the sun set on the screen.

See the Auto Master and Auto Load at your Bell & Howell dealer's now, or, for descriptive, fully illustrated booklets, write Bell & Howell Company, 7125 McCormick Road, Chicago 45; New York; Hollywood; Washington, D. C.

FILMOSOUND

The war-proved movie equipment for the complete home. Shows theater-quality sound films, as well as your own personal 16mm movies. New coated lens, 1,000-watt illumination.



Hollywood Shows at Home

Supplement your personal films with thousands in Filmosound Library for recreation and education . . . rental, sale, or lease. Write for newest film catalogs, free to users of motion picture equipment.

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With the amateur movie CLUBS

Late news of the activities of groups organized to advance the hobby of amateur movies

MINNEAPOLIS Cine Club members are agog over plans for that organization's Ninth Annual Spring Show, an event that promises to surpass all others in local interest and attendance, according to the go-getting staff lined up by the club to put the show over in a big way. Date of the big show will be May 3rd. Committee expects to review more than 20,000 feet of members' films in selecting movies to be screened for the show. A highlight will be an exhibition of a collection of films made by old-time members following the introduction of 16mm. movies back in

★ ★ ★

PHILADELPHIA Cinema Club, at its March meeting, elected Frank Hirst, president; Dr. Raymond Chambers, vice-president; Fred Warner, Jr., Secretary; and Dr. Robert Haentz, treasurer. For the first time in club's history, all officers are 8mm. cameraists instead of sixteen. After the installation ceremonies, secretary Warner screened his 8mm. color film, "Along the Conestoga Trail" with appropriate commentary and musical background supplied offstage.

★ ★ ★

INGLEWOOD (Calif.) Movie Club members have been praying for snow in the mountains and wildflowers in the hills in order to complete sequences for a current club film production. So far, "unusual" sunny weather has kept snow to a minimum but promises a luxuriant showing of wildflowers which invariably brings out hundreds of cine cameraists each spring.

★ ★ ★

BROOKLYN Amateur Cine Club's March 20th meeting was this groups' annual "Guest Night" which brought out a lot of lukewarm movie amateurs and developed many new prospective members for this active and ambitious cine club. The organization is composed of both 8mm. and 16mm. enthusiasts, all staunch advocates of their respective film size. Thus it was that at a previous meeting, the 8mm. element took over, put on a show of "super-8mm." productions which had the 16mm. followers sitting up and taking the proverbial "notice."

★ ★ ★

LONG BEACH (Calif.) Cinema Club was treated to an illuminating lecture, at its March 20th meeting, on the subject of "Coated Lenses" by Home Movies' contributing editor, Lars Moen, whose series of articles on film editing begins in this issue. Money is currently being raised by the club for the purchase of a 16mm. sound projector as an adjunct to its new club house, recently donated for the club's exclusive use by the City of Long Beach recreational department.

★ ★ ★

SCHENECTADY Photographic Society's Cine Group had member Harry Jacobs as acting chairman at its March meeting at which time he conducted an informative discussion on the subject of getting continuity into travel films. Assisting Mr. Jacobs with talks on this subject were W. H. Tate and Dr. C. W. Woodall. This club, incidentally, is one of the few that meets weekly, has a large turnout at every meeting.

★ ★ ★

LOS ANGELES Cinema Club's March meeting was highlighted by the showing of "Garden Gangsters," demonstrating the cinematic artistry of member Fred Ells. Subject of this film is the birth and development of the praying mantis with a climactic sequence of ultra-closeup shots of head of mantis as it devours a trapped caterpillar. Picture was filmed with a Cine Special fitted with specially made extension tubes which made the extreme magnification seen in the close-ups possible. Also on the program was Harry C. Chapman's colorful scenic, "Coral Isle," picturing the beauties of Tahiti; also "Lost Art of Casting in Bronze," an excellent record film by Guy Nelli.

★ ★ ★

PORTLAND Cine Club's secretary, Arthur E. Gibbs, reports big center of activity in this club is the group of members preparing and shooting films for the club's annual contest. As a demonstration of good color photography, member De Neffe screened his color film on South America at the March 15th meeting.

★ ★ ★

SOUTH Side (Chicago) Cinema Club's April meeting will be the club's annual banquet at which time installation of newly elected officers will take place. Door prizes of photographic accessories will be awarded lucky ticket holders.

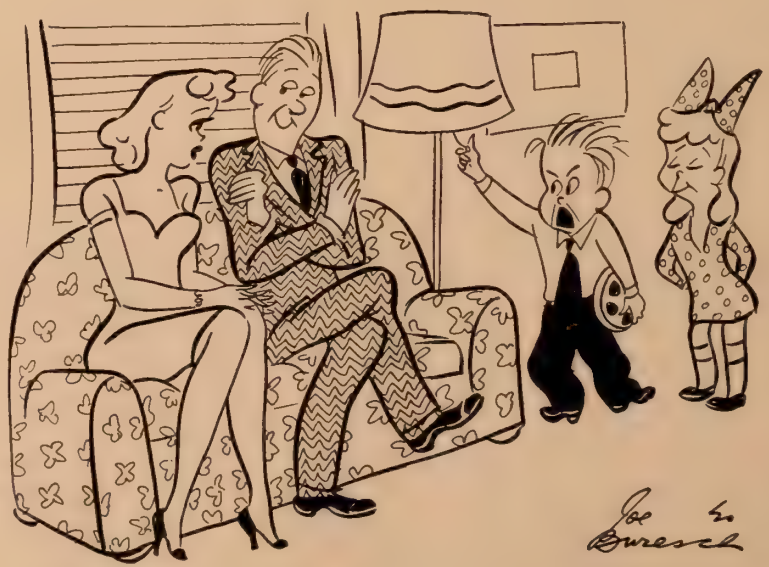
★ ★ ★

METRO Movie Club, Chicago, had as guest for its February 20th meeting, Wm. Vincent, Jr., of the Kenosha Movie Makers who gave an illuminating talk on titling, illustrating techniques with filmed examples and demonstrating title making equipment. Meeting was climaxed with a screening of Mr. Vincent's national award winning picture, "Honey Harvest."

★ ★ ★

UTAH Cine Arts Club's February meeting featured a technical session conduct-

• *Continued on Page 214*



"You two are just going to have to sit in the dark. Susie and I have a film we want to screen!"

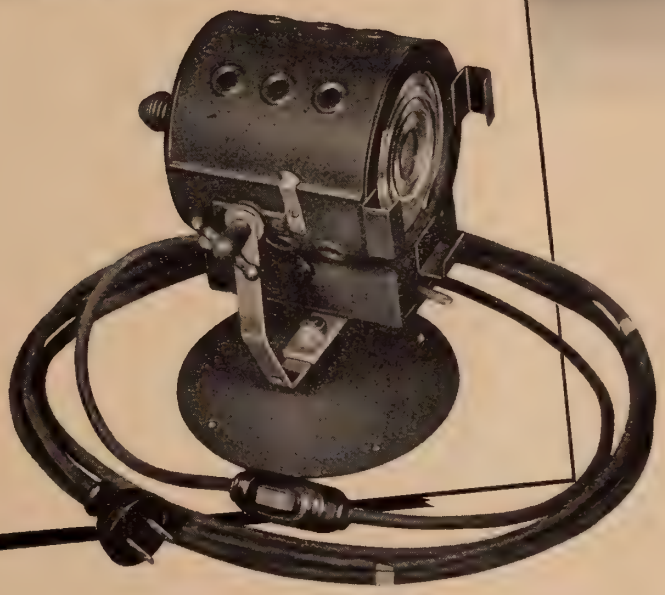
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For home movies, or any photographic set-up where controlled lighting is necessary, the Bardwell & McAlister DINKY INKIE is needed for good work. This is a small but powerful all-purpose spot which is the answer to dozens of lighting problems. It is used to highlight portrait subjects by concentrating a smooth, graduated light exactly where it belongs. It gives greater flexibility in modeling close-ups, eliminates shadows and dark corners and solves many similar problems. For indoor movies, table-top photography and dozens of other photographic uses, it is invaluable.

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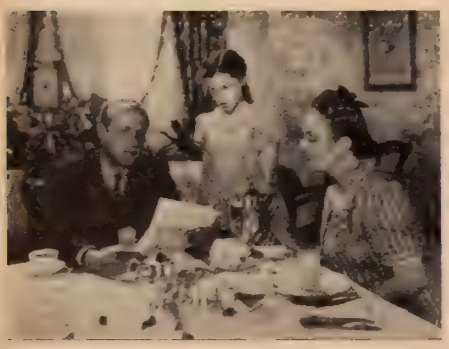
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The Music Album, announced this month by Castle Films, Inc., is a new series of 16mm. sound home movies for owners of sound projectors. Each release is a single reel in length and provides three complete musical numbers. the subject, *Songs To Remember,* for example includes "Take Me Out To The Ball Game," "Sidewalks of New York," and "In The Good Old Summertime." The younger jive enthusiasts will enjoy *Jazz and Jitters* with its "Breakfast In Rhythm," "Jiveroo," and "Jazz Etude." The series includes songs of the south, songs of the west, and carnival rhythms plus strictly dance tunes affording dancing with movies—an innovation.



We, Too, Receive is one of Cathedral Films' latest 16mm. religious film releases. Two reels, 16mm. sound, it is a subject acceptable to every religious denomination. The story concerns a soldier in the South Pacific who was shot down, pursued by Japs, then rescued by an island native whose people nurse the soldier to complete recovery. The story begins with a letter being read by his parents back home, and its narrative contents revealed in flashbacks to the boy in the South Pacific. The picture relates how the missionaries, who arrived years earlier, trained the natives and schooled them in religion, were responsible for saving his life. Distribution data may be had by writing Cathedral Films, 6404 Sunset Blvd., Hollywood, Calif.

Official Films, Inc., 25 W. 45th St., New York, announce a new catalogue of "Soundies"—16mm. sound short subjects being distributed by this company. Illustrated and described are 72 "Sound ies" subjects which are available for outright sale at $7.50 each.



The Shanghai Gesture, a United Artists feature production, 11 reels in length, is Commonwealth Pictures Corp.'s current 16mm. sound release. The Shanghai Gesture means a strange, haunting story of the most fabulous city on earth where almost anything can happen and, in this story, does. The settings, clothes, and the production are rich and magnificent. The most dramatic scene unwinds at a dinner during the Chinese New Year—a sequence which was filmed with the help of nearly the entire population of Los Angeles' famed Chinatown. Exclusive 16mm. world distribution rights are controlled by Commonwealth Pictures Corp., 729 7th Ave., New York.

The Merry Monahans is a Universal Pictures production featuring popular Donald O'Connor, Peggy Ryan and Jack Oakie in a cavalcade of the good old vaudeville days and progressing to the famous Follies. Here is excellent comedy, music and a pleasant dash of nostalgic sentiment. It is released by Bell & Howell Filmosound Library, 1801 Larchmont Blvd., Chicago. Rental rate is $17.50. Length 9 reels.



The Singing Sheriff, six reels, sound, was produced by Universal Pictures and features Bob Crosby, Fay McKenzie, Samuel S. Hinds and Fuzzy Knight in a truly unique western picture that kids itself in clean, unroarious satire. There is rhyme and reason even in the introduction of the musical numbers, and an inspired commentator helps further to take it off the beaten path of modern film fare. Subject will be available after April 6, 1946 for showing to approved non-theatrical audiences from Bell & Howell Filmosound Library, 1801 Larchmont Ave., Chicago 13, Ill. Base rental rate is $17.50.



Donald Duck's rollicking escapades highlight the series of animated cartoons currently being released by Hollywood Film Enterprises, Inc., 6060 Sunset Blvd., Hollywood, Calif. These cartoon films, reduced from early regular theatre releases, are to be had in a variety of reel sizes in both 8mm and 16mm. silent film. Prices are moderate, suggesting opportunity to accumulate a number of subjects as a feature for the amateur's home movie library. A new catalog listing all animated cartoon subjects now available and their prices may be had free by writing the company at the above address.

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BROOKLYN ORCHID

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•

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IT HAPPENED TOMORROW

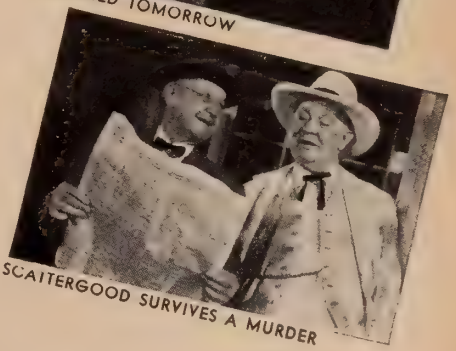
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Movie Clubs . . .

• *Continued from Page 210*

ed by Al Morton, club technical advisor and Pete Larsen, vice-president on subject of beaded screens. The different types and kinds were demonstrated with emphasis placed on the most advantageous areas before the screen in which to place seats for viewing projected pictures.

★ ★ ★

WESTWOOD (Calif.) Movie Club's March meeting featured a talk and demonstration of Ansco Color film by Ansco's representative G. Kenny. On

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4279 Crenshaw (Zone 13)
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Popular Pictures Company
P. O. Box 223

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Williams' Photo Service
1007 Main St.

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CHICAGO
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Bolotin Camera Exchange
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CHICAGO—(Continued)
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Zenith Cinema Service
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Nu Art Films, Inc.
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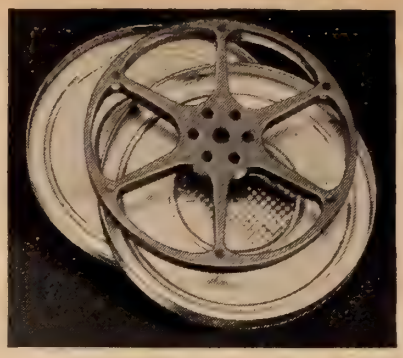
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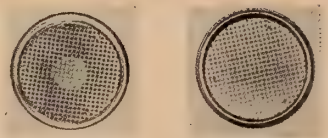
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the same program Eric Unmack screened his 8mm. film, "Rugged Capers;" Dr. I. C. Gobar showed "A Surgical Adventure," which he filmed in 8mm. monochrome. "The Good Earth," filmed by Donald Campbell concluded the screen program.

★ ★ ★

OMAHA Movie Club has introduced an innovation in its monthly meetings that might well be adopted by other clubs. A host and hostess is appointed at the conclusion of each meeting to officiate at the following meeting. Duties are to introduce visitors to members and otherwise promote a greater feeling of friendliness and comradeship among members. Assignment is for the one meeting only.

★ ★ ★

MILWAUKEE'S Amateur Movie Society demonstrated something new and different in movie programs when, during its February 13th meeting, it screened two club productions of the same story —one filmed in 8mm. and the other in 16mm., each with separate casts of players. The 8mm. production was filmed and directed by Mrs. Delylia Mortag, and the 16mm. version photographed by Norville L. Schield and directed by Joseph H. Hofman. "Redouble Trouble," is title of both productions.

★ ★ ★

LOS ANGELES 8mm. Club had Glenn R. Kerschner, pioneer Hollywood cinematographer, as guest speaker at its March meeting. Mr. Kerschner spoke on the subject of interior lighting, pointed out the similarity of the amateur's lighting practice with that of Hollywood's studios, demonstrated how the professional's lighting art can easily be employed by the movie amateur to enhance quality of his indoor photography.

★ ★ ★

WINNIPEG Cine Club's March meeting was devoted to showing a full program of member-produced 8mm. and 16mm. films. The subjects screened were: "Glimpses of Florida," and "Romance of the Green Benches," 8mm. Kodachrome films by Miss H. Carter; and "Liberia, West Africa," filmed in 16mm. Kodachrome by A. W. Hunter. Club is currently considering proposed project of putting on a club exhibition of members' best films as a money raising event to purchase more club equipment.

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PICTORIAL'S
NEW FEATURE PROGRAM FOR 1946

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39 New Pictures For 16mm Release

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TITLES

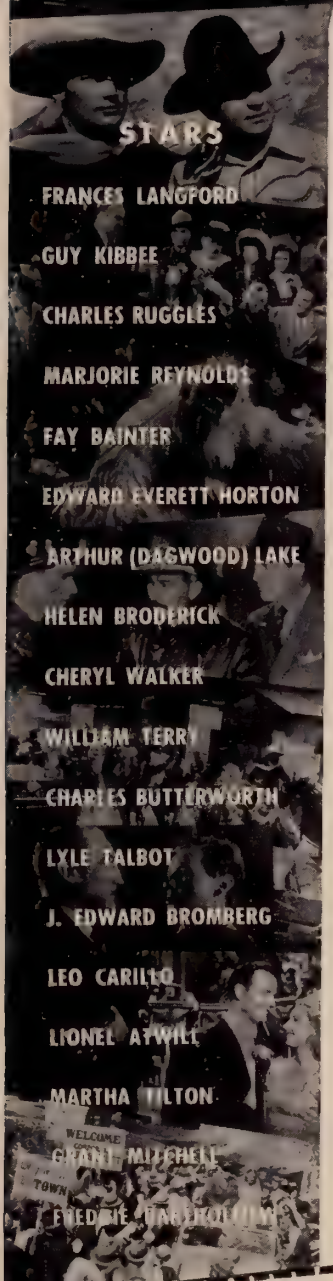
THREE IS A FAMILY
(Special) Comedy-United Artist Release

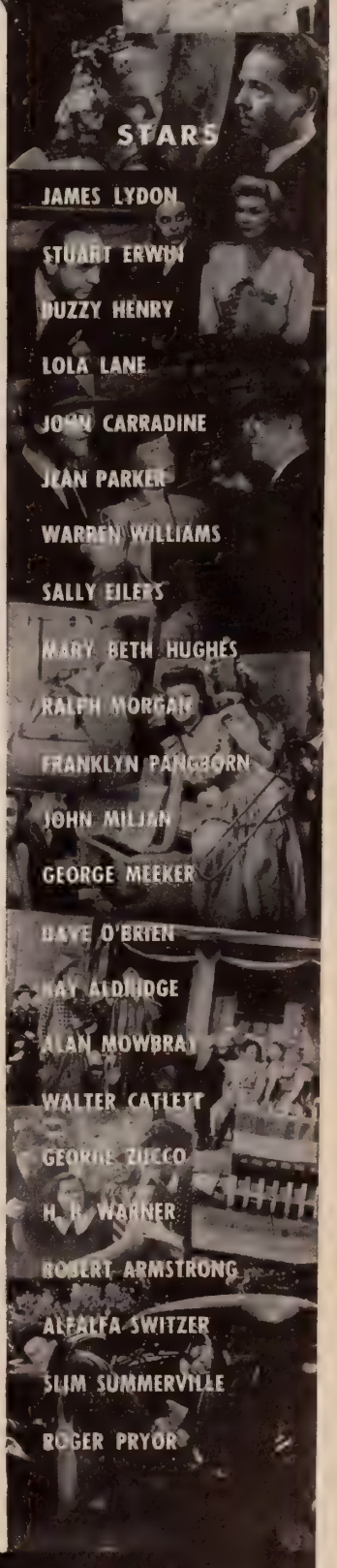
Dixie Jamboree	Musical
Swing Hostess	Musical
I'm From Arkansas	Musical Comedy
I Accuse My Parents	Drama
Bluebeard	Drama
The Great Mike	Drama
Rogues Gallery	Drama
The Town Went Wild	Comedy
The Kid Sister	Comedy
Fog Island	Drama
The Man Who Walked Alone	Comedy
Strange Illusion	Drama
Crime, Inc.	Drama
Hollywood & Vine	Comedy
The Phantom of 42nd St.	Mystery
The Lady Confesses	Mystery
The Missing Corpse	Supernatural Drama
Arson Squad	Drama
Dangerous Intruder	Drama
Shadow of Terror	Drama
White Pongo	Adventure
Why Girls Leave Home	Drama

8 TEXAS RANGERS-WESTERNS With Tex Ritter and Tex O'Brien

8 BILLY THE KID-WESTERNS
With Buster Crabbe and Al Fuzzy St. John

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• *Continued from Page 209*

After screening a great deal of haphazard shooting by a concealed camera one finds only a few moments of interest; average behavior can be quite colorless. Subtract from the candid shots of the people outside the Geerman Embassy in *The House on 92nd Street* the knowledge that they were Nazi agents and their walking about seems rather unexciting,—authentic but uninteresting.

In order to have action before the concealed camera conform somewhat to a film's needs yet preserve naturalness of background, a director can have an actor who is in the "know" work as a sort of shillaber, mixing with people who are unaware of being photographed. In *Allies in the South Pacific*, a film on United States-New Zealand cooperation, this method was used to photograph a soldier asking street directions, a tram conductress stuffing passengers into a crowded car, etc. Used in *The Lost Weekend*, the "shill" method has been recently discussed in the *New Republic* and parodied in the *New Yorker*.

Even simple action shot this way requires patience as well as an actor who is able to evoke the desired responses and to jockey innocent bystanders into proper positions for the camera. The limited aspect of the method is that it produces fragments rather than complete sequences. After the key shot the cameraman has to supress an impulse to pop out of the department store dummy in which he is hiding and ask the people who have been in the shot to bear with him while he takes one more, from a different angle.

A more valuable device to achieve a sense of people is the portable sound camera used in newsreels, still relatively unused by the documentary producer. One reason is that it is more expensive. But it is also true that the habit of the studios, the years of bringing people to the camera, has delayed bringing the camera to people. When the man in the street does make the newsreels, when the Bronx family tells what it expects to do with its sweepstake winnings or when the GI describes how his tank cleaned up a German town, the movie audience finds a special interest awakened; the sound of the voice reveals the personality, — the shyness, self-importance, or pride.

The sound camera has just begun to explore a realm of real people that the radio has been exploiting for years in quiz programs, sidewalk interviews and

Movie of the Month

• From among the films submitted for review by readers each month, the editors select the best and award a Home Movies' certificate for the Movie of the Month. A special illustrated review of the film also appears in the magazine. All films submitted to the editors for review and criticism between January 1st and September 30th, are automatically entered in Home Movies' annual contest, subject to a second review prior to the final judging.

Films receiving Movie of the Month certificates during the past twelve months are:

APRIL '45: "Day Dreaming," produced by Mrs. Edith Kerwin, Jamesburg, New Jersey. A 16mm. black and white picture, 175 feet in length.

MAY '45: No award.

JUNE '45: "Worth Scouting For," produced by Al Morton, Salt Lake City, Utah. An 8mm. Kodachrome picture, 400 feet in length.

JULY '45: "Old France in Modern Quebec," produced by Elmer Albinson, Minneapolis, Minn. A 16mm. Kodachrome picture, 1,100 feet in length.

AUGUST '45: "Fellow on a Furlough," produced by George Burnwood, Philadelphia, Penna. A 16mm. color picture 350 feet in length.

SEPTEMBER '45: "Ski Time in the Rockies," produced by Norman Shultz, Salt Lake City, Utah. A 16mm. Kodachrome picture 400 feet in length.

OCTOBER '45: No award.

NOVEMBER '45: No award.

DECEMBER '45: No award.

JANUARY '46: No award.

FEBRUARY '46: No award.

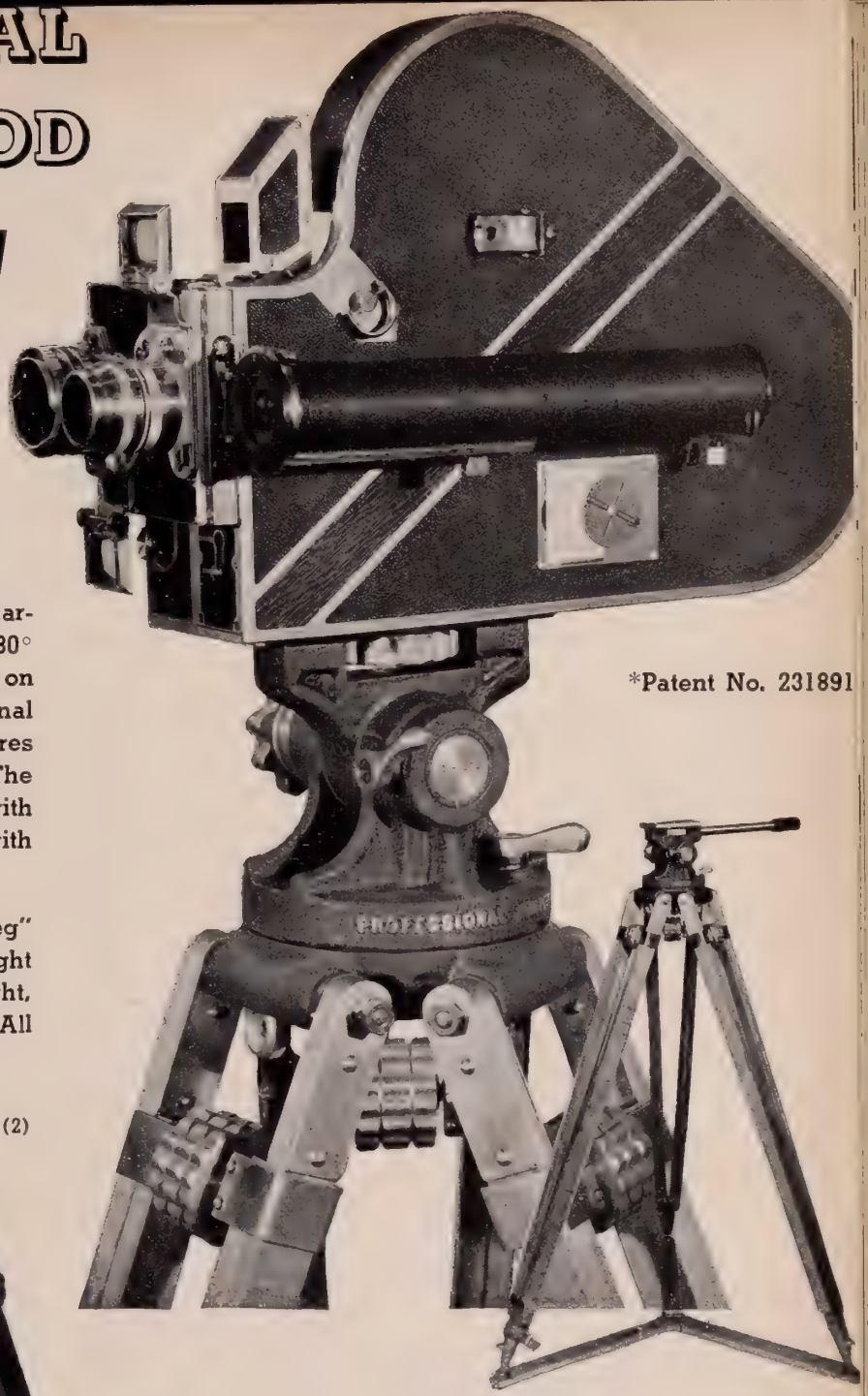
MARCH '46: "Escape," produced by H. D. Atwood, Ajo, Arizona. An 8mm. Kodachrome picture, 250 feet in length.

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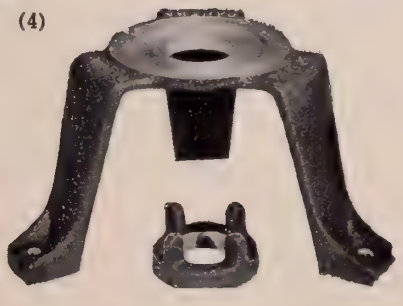
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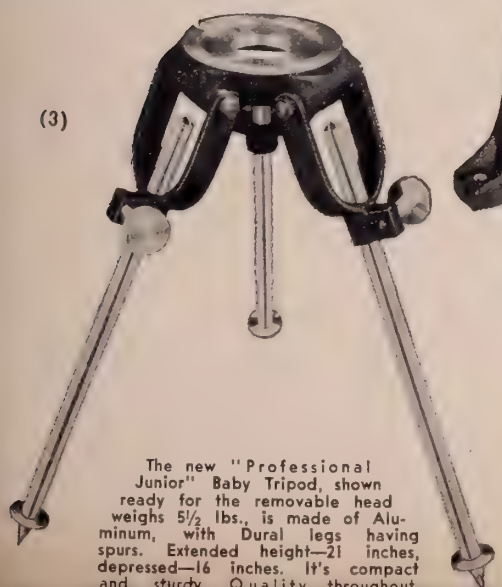
(2)



(4)



(3)



The new "Professional Junior" Baby Tripod, shown ready for the removable head weighs 5½ lbs., is made of Aluminum, with Dural legs having spurs. Extended height—21 inches, depressed—16 inches. It's compact and sturdy. Quality throughout.

Adaptability: here are illustrated (1) the friction type removab "Professional Junior" tripod head that may be affixed to (2) th Standard Tripod Legs Base and (3) the new all-metal "Baby tripod and (4) the "Hi-Hat" by simply fastening the finger-gri head fastening nut that is shown under it. Note the positive locking, fluted, height-adjustment knobs and tie-down rings the Standard Tripod Base which is standing on a Triangle.

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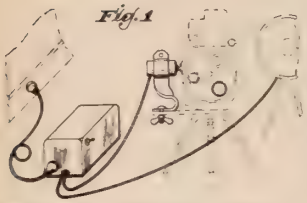


Fig. 1

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One of the things that has happened during this war is that the sound camera as been taken out of the studio more than ever before. An impressive synchronized sound report of the official Japanese surrender on board the U.S.S. Missouri is incorporated in the film *Appointment in Tokyo*: General MacArthur officiates, calling up the Japanese representatives; at one point one overhears Halsey whisper something to MacArthur; as the Japs sign, the track is a rush of dramatic silence. Another realistic synch-sound portion of this film was taken in the front lines: an officer at a forward observation post directs the fire of a bomber upon a Jap-held hill; as he talks into his radio one can watch the plane drop its bombs, hear the advice to the pilot, the enthusiasm when the bombs begin to land on the target

There are certain situations that the sound or silent camera can look into without disturbing naturalness, situations that the documentary film-maker should learn to recognize. When people are deeply involved in what they're doing—a surrender, a patient telling a psychiatrist about his emotional problems, an officer describing a plan of attack to his platoon just before going into battle,—the camera works unnoticed. In shooting a documentary which deals with less overwhelming situations it is possible for the director to plan an interview which will be absorbing if not overwhelming, to feed those questions which will evoke spontaneous answers, later to cut the interviewer's voice out of the sound track. *Housing Problems*, a British documentary made in 1935, relied upon this technique: the sound camera was taken into the slums; the people who lived in the rooms spoke directly to the camera describing their living conditions, pointing to the bad ceiling, the cracked walls; a woman seemed anxious to tell about a big rat that ran about at night. Even though an interview is carefully planned, it can capture the naturalness of actual speech.

As soon as two or more people are put before the camera, a problem arises that is inherently difficult for the documentary: while one person talks the others have to stand by and react. For untrained actors this is a strain and when professionals are called in to meet the dialog situation, the film, no matter how well handled hints the unreality of a feature picture. The surest method of keeping a foothold in reality is to use those who customarily do the things they are asked to do in the film. The job of the director is mainly that of making slight extensions and modifications to suit film needs, making no severe acting demands, advising on pauses, telling the person where to stand, when to speak, etc. This method was used with outstanding success with flyers, merchantmen and the members of a barrage balloon squadron in *Target for Tonight*, *Merchant Seamen* and *Squadron 992*.

Though it can be done, it is dangerous to mix a sequence using professional actors with highly authentic film material. Some time ago *The March of Time* had an issue on the Nazi Youth Movement, most of the shots coming from Germany. At one point a German officer acted by someone whom you couldn't quite place in Confession of a Nazi Spy or some other anti-Nazi film, shouted his hatred of the word "culture." The sequence with dressed up actors, with the distinctive gleam of studio lighting was clearly recognizable as a product of the studio; it became "only a movie" and some of the terror of the authentic pictures was lost.

There is a fiction imitation of a documentary film that uses professional actors throughout, that derives its documentary quality from a script that aims to face real problems, from on-location photography, from a portrayal of people that strikes an immediate note of familiarity. Such films as *The Way Ahead*, *Nine Men of the 8th Army*, and *The Southerner* are worthy of study by documentary film-makers; more dependent on a created reality, these films reveal what directors do to make their films more authentic.

If any general principle can be observed, it is that a director often takes a certain amount of time from the usual hurry of the story line and devotes his attention to rendering characters and details as authentically as possible. Documentaries fail when they are too orderly and arranged, when every detail is made to contribute to the main idea, sometimes being bent to serve it.

One of the films made recently for the Navy and being used by the Army is intended to show how veterans who have suffered the mental upset of battle fatigue can adjust to civilian life. At the beginning three sailors who have just been discharged from the Navy are shown engaged in a bull session on a bus that is taking them home. Since no narrator is used, the dialog has the burden of supplying all the facts. The first sailor is over thirty, married and going back to work for himself on a farm. The second is in his mid-twenties, single and intending to work for someone else in a machine shop. The third is twenty, single and going to school. The old one is not very worried; the young one is very worried. The writers had put no time aside for normal conversation. They had drawn three contrasting characters and the result had the bareness of Goldilocks and the Three Bears. Only an immature person could find such fairy tale characters credible. The young

sailor strains to convey the idea he represents—worry. He worries in every line, his brows are kept tightly knit. There is no moment in which he appears casual and real.

Although the purpose of a documentary is to clarify, it should be true to the lack of clarity and consistency in human behaviour. A film that sets out to contrast life in slums with life in a new housing project will lose authenticity if it shows sad people in the slums (without a filter) and the people in the housing project happy and sunburnt (with a filter). In a group of people looking at a ball game, not everybody looks; someone for some reason is not looking or is looking in the wrong direction. These exceptions happen and one should expect them on the screen along with the average. As a matter of fact, the exeptions, the nuances of behaviour, the particular way a man smokes, eats or drinks presents a sharper picture, more vivid and more lasting.

Because people are difficult to present as they are, there is a certain tendency to skip them, to leave them alone for more solid stuff. A criticism of any sort against the kind of filming done by cameramen during the war seems hardly fitting since amazing film was shot under most difficult circumstances, but it is worth mentioning that too much material came back on machinery, tanks, guns, ships and vehicles and too little came back on the men. Signal Corps newsreel training stressed the essentials of coverage—long shot, medium shot and close-up, — and during training, which was done in a rush, coverage as practiced came to mean less a report of human activities and more a report of war machinery.

But in photographing a war or in making a film about milk distribution, things and processes gain in importance when they are related to human beings. A gun in the front lines becomes more real through shots of sweating backs, faces steeled against the noise, grimy hands held over the ears. A documentary about an automobile plant may make the men on the chain belt seem like men, or like robots, depending upon whether it includes a moment of conversation, an interest in a man's face. In leaving out human details, it achieves the deadness of no people.

Authenticity may grow from the way a film describes places as well as people. "This place has gnarled olive trees with whitened bark, white rocks and stones, hard dark ground, hilliness and the feeling of a town set in a valley;" by keeping these place ideas in shot after shot the area around San Pietro became real.

Observation is the director's first step: what makes the place different; what are its "nuances." Usually he goes on to develop the audience's familiarity with his observations by plugging them subt-

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ly, by having them come up in varied appearances. His aim is the subconscious audience reaction—"I think I've seen this before; maybe I've been there." This may be achieved without repetition through the excellence of the observations alone. One felt an immediate response to the opening shot in *The Grapes of Wrath*: a man walking along a U.S. highway, the morning light and the sound of his footsteps; the scene had the note of familiarity.

The majority of travelogs, for all their interest, fail to give as much sense of place as a non-travelog such as *The Battle of San Pietro*. Their approach is too much that of the guide book, "This is the highest" etc., "—the most famous" or "—it was here that Mark Twain", etc. There is no personal observation, no playing upon distinctive characteristics. Shots skip from place to place giving each other no visual support. The film has a weak unity that it derives from staying within a geographical boundary and from that other element that stands by so many films—a narrator with a familiar voice.

A documentary director kills authenticity when he sets out to make his film great; when he tries to sell the idea of the film, make it more important than it is; when he allows his style and personality to dominate the reality he wishes to describe. The reality is the important thing. He doesn't make it up as he would in Hollywood. It is there and he must have a certain amount of humility to feel it. A documentary director's most valuable trait is his responsiveness, his ability to receive impressions. In this way the material shapes itself and the film gains individuality.

In the expected surge of informational films only those directors will capture a deeper understanding of life who do not turn aside for the bright line and sleek texture, but search intently for the truth as it quietly passes.

Basement Theatre-Workshop . . .

• *Continued from Page 197*

space on the front and right sides of the booth equal 24′. A 2′ space between projector shelf and the rear wall offers ample room for the operator.

On the left side of the booth is a built-in cupboard and beneath it the film cabinet. On top of the cupboard is space for lights and reflectors. The three shelves in the cupboard are 1′10″ deep and 3′4″ wide, giving ample space for cameras, titlers and gadgets.

Beneath the cupboard is a very interesting film cabinet, 3′2″ x 2′7″, containing 75 compartments, each 7½″ x 2″. Each compartment is large enough to hold two 200′ or two 400′ 8mm. reels in cans. There are five vertical rows of 15 compartments each, painted five different colors. My movie work is divided into family, vacation, commercial films, and two other classifications, so the reels and cans are all numbered in the same color paint as their filing calls for. The decorative colors inside the booth are peach and turquoise.

The electric system in the booth has all wiring in steel conduits and four double outlets. A master switch installed in the door jamb controls everything electrical in the booth, so if the dual turntable machine or the light in the editor should accidentally be left on, this switch takes care of it when the door is closed on exiting from the booth. There is one overhead light with a pull chain, which is switched off during a show as the light over the dual turntable is sufficient for the entire booth. A combination switch and dimmer controls the auditorium side lights.

The projector port holes are 5′ above the floor, with the viewing ports 7″ x 4″ and the projector ports 3″ x 3″ in size. The glass is the best plate, and the projector ports are set at an angle to cut down reflection as shown in Fig. 2. When new projectors are available No. 2 will be installed, as will a slide projector for still pictures.

A small monitor speaker inside the booth eliminates the necessity for wearing earphones for hearing the music, Outside, to the right of the screen, a 12″ Utah speaker is concealed in curtains and plays across the screen instead of towards the audience, thus whispering the sound effects and music instead of blasting them. Another addition in time will be a pickup microphone outside the booth so the operator can get in on the wise cracks made during the show. A small suction fan carries the warm air through an opening in the right wall. To take away the chill from tiled wall of projector booth at operator's back, a heavy green velour curtain was hung.

So much for construction details. The advantages of such a home theatre layout are readily apparent. Not only do I now have a cozy theatre in which to screen my films, but in the projection booth I have a complete workshop in which I can edit and title my films without the bother I heretofore encountered in getting out equipment from a remote closet, setting it up, and then having to put it all back again hours later when I got through. I can quit work in the middle of an editing job and leave film and equipment just as it is, knowing that it will remain unmolested until I can return to the task the following evening.

Modernizing A Projector . . .

• *Continued from Page 196*

on the push button on side of the switchbox, however, will permit a brief on and off operation of the new motor to operate projector and test pull down claw operation. Should I fail to thread film securely in slot of takeup reel and the reel turns free of it, the red pilot light will flash on as a warning signal.

When the show is ready to start, a flip of one finger snaps on three toggle switches controlling cooling fan, projector lamp and motor respectively. The picture title flashes on the screen while the room lights are still on, then I turn the rheostat down to fade out the lights, giving the presentation a very professional effect.

It is at conclusion of screening films that other gadgets come into play to aid my showmanship. At the end of the reel, the projector stops automatically before end of the film reaches the film gate, thus avoiding a sudden bright flash on the screen. This is brought about by folding end of film sharply where it is inserted in slot of supply reel. This bend does not go through film gate readily, causing one of the control switches to trip and stop the projector motor.

Notwithstanding the fact that during normal running of projector the film does not touch the rollers on the control arms, the sharp bend in the film contacts the roller in passing, tripping it. Once tripped, the control arm switch remains in off position until it is reset.

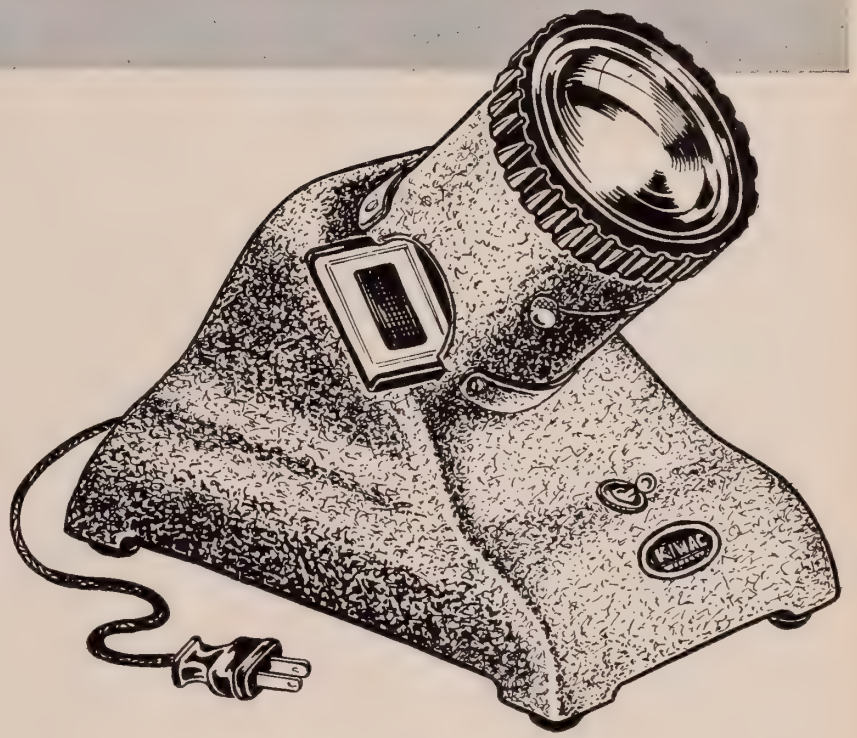
After the three control switches (see A, B, and C in diagram) are re-set and the projector threaded, it is only necessary to flip the bank of three toggle switches, as previously described, turn the fader knob, then relax and enjoy the show. It is possible to leave the projector and take a seat among the audience, for, should anything go wrong, the projector will stop automatically without damaging the film. If either film loop is lost, for example, control switch B or C will operate to stop the projector motor and extinguish projection lamp. Should film fail to feed onto takeup reel properly, the red pilot light—controlled by switch A—will flash on, indicating danger, but will not stop the projector as this trouble usually can be remedied while machine is in operation.

As shown in the wiring diagram, there is a unique inter-connection between many parts, but if the function of each part is considered separately it is not too complex. For example, it is to be noted that "loss-of-loop" switches are in "series" with the two motors and the projection lamp, but these switches are located on the white "common neutral"

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return wire from the three devices only. Therefore, it is possible to use separate switches in the "hot" wire for each of these devices, for the normal "on and off" of each.

Eventually I obtained a small 60 cycle induction motor with more than enough power to run the projector at required speed. A "split-phase" induction motor is best for this job as it is more stable in speed than "shading-coil-start" induction. However, I am using the latter type, and the speed remains "on the nose" as the load is practically constant.

The original chassis of the projector consisted of an elevated platform upon which were mounted the lamp-house and the rheostat for speed control with the universal motor suspended underneath the platform. The rheostat and its housing were removed from the platform and the new motor installed with the pulley in such a position that the motor end of the spring belt drive could be transferred to the new motor and the other end remain on the shutter pulley, as before.

As the original motor has a fan on its shaft, it was decided to let this run at full speed to provide greater air cooling for the lamphouse and making it possible to increase size of projection lamp from 150 watts to 500 watts.

The rheostat is remounted in the new switch box which is suspended under the lamp-house at the front of the machine. The switch box should be 2" x 3" x 4", but I used a handy box of the type used for knob-and-tube house wiring, as the sides are easily removed and replaced, making an extremely compact set-up, although this required extending the front of the box.

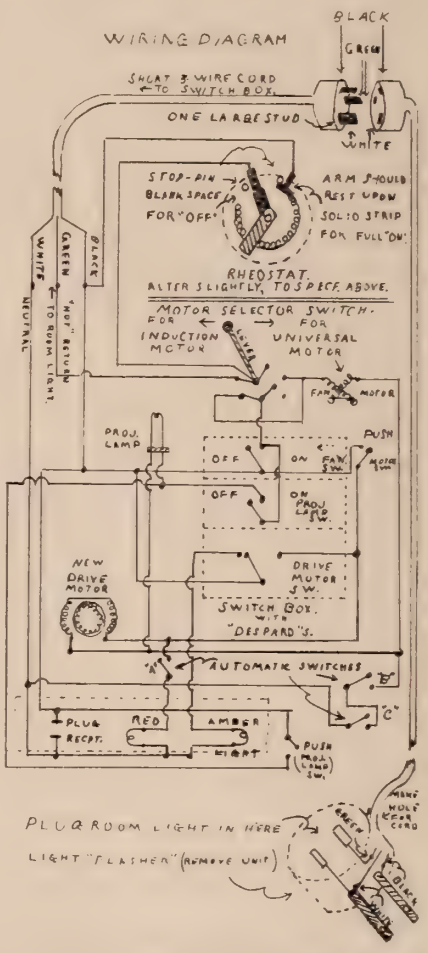
The rheostat is mounted through the back of the box, a pushbutton through the side, and a gang of three "Despard" toggle switches in the front of the box. The front of the switch box faces to the side of projector, toward the operator. The original in-the-cord-switch and the cord were removed, as the switch was always difficult to locate in a hurry, and the connecting wires had a habit of coming loose in the middle of a show. A 3-wire cord extends about a foot from the switch box to a 3-wire plug and socket of the type that is "keyed" or "polarized" but does not lock. It should come apart easily. This cord, about 12 feet long, extends to a "special plug" described later. The 3-wire plug and socket is a valuable safety provision should one stumble over the cord in the dark.

Another small handy box is mounted on the base of the projector between the take-up-reel and the switch box. In this is mounted, facing upward, two pilot lights and a plug receptacle ("Despard" type); also a push-button in the end of the handy box toward the screen.

The "special plug" referred to is made from a plug-in type "flasher" used on small portable electric signs; the flasher unit removed, and a hole made in the side for the 3-wire cord (see wiring diagram). This makes an outlet into which can be plugged a table or floor lamp, but the output contact which was isolated by removal of the flasher contact is now connected to the "third" wire of the cord which is a feed back line from the switch box, with the rheostat in series.

After "setup" is once made, it is only necessary to "flip a switch" (actually three at once, with one finger) and turn the fader knob, relax and enjoy the show.

As the drive belt of the new motor can be easily returned to its former position on the original motor pulley,



● Above is complete wiring diagram for old Keystone 16mm. projector conversion job, as described here by Richard Cowan.

either motor, as desired, may be used to run projector by turning the toggle switch mounted on an extension to the platform near the lamp-house on the far side of projector.

This switch is a double-pole-double throw type (see diagram). An interesting feature is the operation of this motor selector switch, as it also transfers connections to the rheostat. When the universal motor is selected to drive, the rheostat is in series for speed control. When induction motor is used to drive, rheostat controls room light.

The pulley for the new drive motor was made of wood with an aluminum shank for a small Allen set-screw. The disc of wood, being press-fit on the shank, is roughly turned on a lathe, then mounted on the motor shaft and "turned" to size, using the motor's own power for turning, thereby attaining maximum accuracy. The pulley size, roughly determined as five-sevenths of shutter, to which the belt goes, is based on a motor speed of 1,550 R.P.M. Actually, the last stages of pulley sizing was done with motor mounted on projector so that frequent speed checks could be made with a stroboscope and Neon lamp, which was conveniently plugged into the box outlet on the projector.

Noise became a problem as the fan speed was increased, and the new motor, although comparatively quiet, added some noise. By removing the fan orifice permanently, at the intake, and removing 4 of the original 8 fan blades, noise was materially reduced while ample fan efficiency is maintained. Noise was further reduced by applying a rubber disc of tire patch with rubber cement to the outside of the pull-down mechanism. In this case, pull-down consists of two steel discs between which the eccentric cam and slide function.

Rubber strips were also cemented to the floating metal film gate in two places onto the metal hinge-lever, leaving the lever end of the rubber uncemented to avoid interference with normal free movement.

Film Orphans . . .

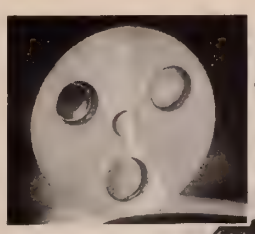
• *Continued from Page 203*

Other concerns, too, I have found, are equipped to do this work satisfactorily, and it is recommended that you consult the advertisers in Home Movies. Query before sending any work, though, particularly in regard to prices, manner of payment, and kinds of film accepted for processing. (Remember, if you're still stationed overseas, film cannot be returned C.O.D. to foreign addresses.)

There are no facilities in the United States for processing German Agfacolor or any other foreign color film. But the Swiss Agfa branch (Agfa-Photo Aktiengesellschaft, Zurich 2 Lavaterstrasse, Switzerland) will process Agfacolor with good results. The Stockholm laboratory reports it cannot, "owing to lack of chemicals." If, however, you will forego the color, the Calvin people can process Agfacolor in black and white. (This is what the *Stars and Stripes* meant when it stated that this company would process Agfacolor.)

Single-8mm. reversible or 8mm. and 16mm. in straight development are not called for as often, but they, too, can be handled. The answer is a big, tearful





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HOME MOVIES
1946 Annual Amateur Contest

FOR THE eleventh year, Home Movies will again conduct its Annual Amateur Contest for 8mm. and 16mm. films. With the return of film supplies, Home Movies anticipates the greatest number of entries in its history, is enlarging its film reviewing staff and facilities to give every film entered in contest a fair and impartial appraisal.

AS IN the past, The Lloyd Bacon Trophy will be the top award to shoot for, will be the prize awarded best film entered in contest regardless of class. In addition to the trophies that will be awarded amateurs submitting films that place first, second and third in each class — Scenario Films, Family Films, and Documentary Films, there will be special achievement awards for excellence in photography, editing, titling and sound. Every amateur is urged to plan his contest film now, edit and title it, and submit it early to the contest judges.

CLOSING date of contest is September 30, 1946. *But remember,* it is unnecessary to hold your film for judging until that date. Submit your film at any time. It will be analyzed and catalogued, then returned to you, subject to a final review during closing weeks of contest. This plan enables you to enter your film in Home Movies contest without hindering your chances of submitting in other contests or being deprived of it for screening.

LOOK for announcement next month containing complete rules of contest.

HOME MOVIES

HOLLYWOOD'S MAGAZINE FOR THE MOVIE AMATEUR

"Sorry!" if you want special magazines for foreign made cine cameras, or want such film magazines reloaded. As for special chemicals to process foreign movie film yourself, American manufacturers offer only their own standard products as possibilities. A suggestion is to write Agfa in Stockholm or Zurich where special chemicals and formulas are required.

I think it advisable to point out here that American companies cannot be held responsible for processing results with foreign-made movie films. So much of it has been received in bad condition —especially that which had been dumped in the ocean and later salvaged. But if your film is not badly out of date, has not been fogged, and in general has been handled with care, you may still be able to salvage those shots taken on that "tour" of Europe or on that "cruise" in the Pacific you recently completed for your Uncle Sam.

Spotlights . . .

• *Continued from Page 201*

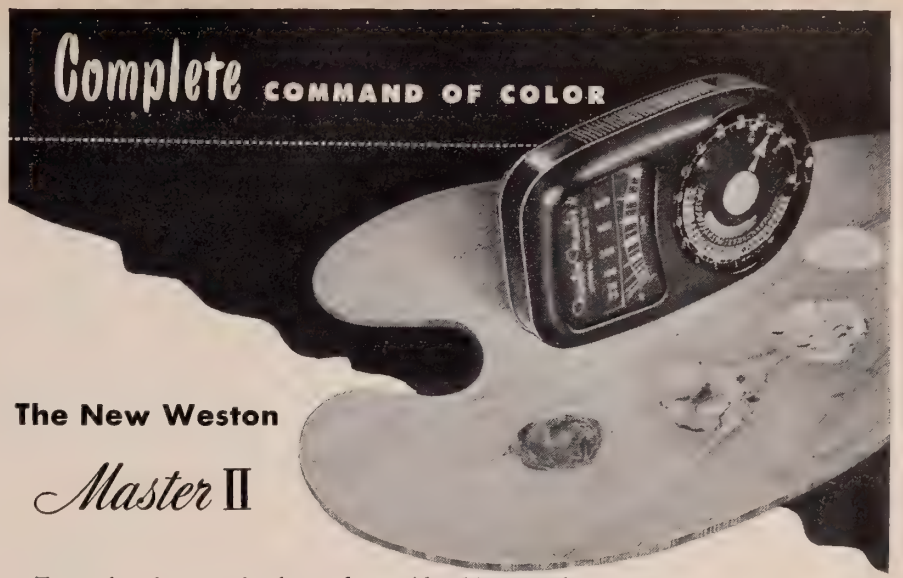
a narrow beam of light is directed on subject's eyes. The effect of this, slightly exaggerated, may be observed in Fig. 2.

The third and by no means the least important spotlight accessory is the diffuser shown in Fig. 4. This is a metal frame or sandwitch between which is placed a sheet of diffusion material that softens the otherwise intense light of the spot. Diffusing the spotlight produces soft-edged shadows instead of sharp detail, and where a light has been placed in such a position that it cannot be readily moved, yet its proximity to subject makes it too "hot," the application of a diffusion disc in the holder corrects this.

A wide variety of materials is used for diffusing spot as well as other photographic lights. These include fabrics made of fibre glass, silks and scrims, in addition to colored gelatine or cellophane. Such materials are now generally available so that the amateur may make his own diffusers to suit his needs.

Fibre glass, as the name implies, is made from spun glass. Cellos are made from cellulose impregnated window screen which is available at any hardware or farm store. "Silks" are made from white Japanese 6 momme silk, celanese parchute silks or white China silk. This material is available at most department stores. Scrims are made from black lace net or bobbinet. Sometimes as many as three layers of material are used. Silks and spun glass give the greatest diffusion, cellos are next, whereas the scrims hold back the light the least.

The Hollywood cameraman always has an ample supply of "halfs." These



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	Weston Day.	25 ft. 8-8mm.	100 ft. 16mm.
Fotochrome X	32	$1.75	$4 00
Fotochrome XX	100	$2.00	$4 50

BULK FILM, LAB PACKED
No Processing

	Weston Day.	100 ft. 8-8mm.	100 ft. 16mm.
Fotochrome X	32	$3.50	$3.25
Fotochrome XX	100	$3.75	$3.50

THE MOVIE SHOP
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are diffusion frames with the diffused area cut in half. When the diffusion panel is placed in the diffuser bracket on front of the camera, half of the light beam is diffused and the other half remains clear.

For example, if a scene is being shot of a girl wearing a dark dress, the cameraman may use a half cello on the modeling light. The light hitting the face is diffused by the top half of the diffuser frame with the hotter, undiffused half used to light the dress.

Ordinary black tape is utilized quite frequently in conjunction with "snoots." If the light is "snooted" but still leaks over on to some part of the scene, tape is used on the front of the "snoot" to cut off this extraneous light. Sometimes tape is used on the front of "barn doors" for this same purpose.

The spotlight accessories described here, and some of the results of their use. have been demonstrated on Bardwell & McAllister's well known Dinkie-Inkie spotlights, because this equipment was developed especially for motion picture work, amateur as well as professional. Such equipment affords the movie amateur opportunity to advance from the stereotyped sort of photography made with the flatlighting of photofloods and to achieve something of the artistry of the professional cinematographer, if not to develop his skill to even more artistic heights.

Recorded Sound Effects . . .

• *Continued from Page 202*

recordings of which seven were exclusively recordings of sound effects ostensibly made for the motion picture and radio fields. All the recordings are available to the public are 10", double-faced disks with a playback speed of 78 rpm. The estimated number of sound effect disks in all seven libraries is estimated at twelve hundred, so you see there should be hardly a sound effect that cannot be supplied the movie amateur for his film shows.

The cine showman who intends to accumulate a library of sound effect records can make a good start with the seventy-five cent Columbia recordings of the YB series—Nos. 18, 24, 25 and 26. These include sound effects for scenes of crowds, machinery in action, traffic, surf, etc. To this group may be added records from the Victor SE series which list for $1.50 each: Nos. 9 and 10 (voices), 24 and 25 (bugle calls), and 41 and 42 (wind sounds).

The Gennett series, and its small brother the Speedy Q series offer some natural duplications which range from airplanes to opening barn doors, and ice-chopping to warfare. Listed in the Gennett catalogue at reasonable prices are other usable records including; authentic Indian dances; voices of noted Americans; music in skating tempo; the Washington Memorial Carrillion at Valley Forge; and music for funeral parlors.

There are two compact albums pressed on quiet plastic surface disks and selling for $2.50 each. One, made by Silver Masque is said to be the first sound effects to be recorded originally on film with the object of obtaining the maximum in realistic sound for the radio broadcast field. How well they have succeeded may be found by adding to your collection the boat effects on Silver Masque's Nos. 251 and 252. Also good are the train sounds in their 400 series.

Standard Radio's recordings with a few exceptions are very good; in some cases, such as warfare, sound effects are painfully realistic. Late last year Standard made and released the first custom-built moodmusic library for commercial needs. Since copyrights on all but two sequences are owned by the company, the set, costing $150, pays for itself in a few months for commercial users. The set consists of ten twelve-inch, double-face plastic disks containing 153 cuts of music. Period of each cut varies from 20 to 30 seconds. All were recorded by a small symphony of 24 picked men under direction of Lou Kosloff.

One other mood music library for the amateur does exist, but war restrictions made only 25 of the 44 in the series available and often hard to get. These, cost $1 each, carry the label "General Records." The material, varying in length from 50 seconds to three minutes, was carefully selected from the ASCAP catalogue and recorded a few years ago in England. Some faces have the cuts of songs, the quality is good and the musicians are competent. Effects are classified roughly into 16 main catagories. The list includes: Animals (and Birds); Autos (and Traffic); Bells (and Signals); Boats; Construction and Machinery; Crashes and Disasters. Trains; Warfare and Voices. Ancient two cycle autos, some trains and planes are not yet available. Most sounds are American, or English origin.

In the larger cities, many of the sound effect record brands mentioned above may be found in principal record stores. However they may always be secured directly from the sources listed below:

Standard: Standard Radio Co., 1 East 54th St., New York City.

Columbia: Columbia Record Corpn., 6624 Romaine, Hollywood 28, Calif.

RCA-Victor: RCA-Victor Corpn., Camden, N.J.

Gennett: Gennett Record Division of

the Starr Co., Richmond, Indiana.

Silver Masque: Masque Recording and Engineering Co., 1790 Bdwy., New York City.

Speedy-Q: Chas. Michelson, 67 West 44th St., New York City.

Major: Thos. J. Valentino, Inc., 1600 Bdwy., New York City.

Editing . . .

• *Continued from Page 195*

come at that time, but certain countries in the Balkans were doing a thriving business in the distribution of illicitly "duped" copies of American pictures. Through such channels, many American productions found their way into Russian theatres, which continued to be privately operated for a number of years after more vital industries had been nationalized.

The young Russians who had turned from the stage and literature to the motion picture as a more dynamic means of expression, found in the American slapstick comedy and the American adventure film exactly the technique they had been seeking. American serials, comedies and westerns were studied and dissected as painstakingly as an entomologist would study a new insect. Scene lengths were carefully measured, dynamics plotted, reasons deduced, the effect of changes tried—until the whole thing had been reduced to a known, repeatable process which might almost be called scientific. To the American art of Mack Sennett, Tom Mix, Pearl White, D. W. Griffith and others was added an idealogical purpose, and out of it all came a cycle of films which created a sensation around the world, "Mother," "Potemkin," "Last Days of St. Petersburg" and others.

Meanwhile, the American film industry was growing respectable and conservative. Short comedies disappeared. Adventure films were relegated to minor houses. Opportunities for experiment grew less and less. Then sound came along, and cutting came to be the mechanical assembly of matching strips of picture and sound track. Years passed before the camera acquired a little of its old freedom; cutting has never come back in any real sense.

Something of the same process happened in Russia. Sound did a great deal for the motion picture, but it also destroyed a great many values which need not have been lost. About the only place where dynamic cutting as a creative process survives at the present time is in the work of a few documentary film makers, British, Canadian and American. The simultaneous recording of image and sound is convenient and smooth, but it removes a powerful incentive to make both picture and sound work to the utmost.

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not yet have available a convenient, easy method of synchronous recording, the maker of 16mm. films has the opportunity today to pick up this great and often neglected tool, and to carry it to new heights.

The reader has perhaps noted that up to this point we have carefully avoided the use of the rather precious word "montage." The history of this word is rather amusing. It is a French machine-shop or factory term, meaning simply "assembly," as of a machine. French film studios adopted "montage" to denote the process of assembly involved in cutting and editing. Since the pre-1914 Russian film studios were French operated, they also used the term "montage." After the revolution, when the Russians took over the studios, the term stuck. To the Russians, "montage" means exactly what "cutting and editing" means to us; no more and no less. When Russian films were first shown in America, critics and technicians were chiefly struck by certain series of very rapid cuts—many flashes of related or contrasting shots to create an impressionistic effect — and they assumed that this was what the Russians meant by "montage." Thus they hailed an old American cutting trick under an old French label as a Russian innovation. The Russians themselves have never done so, and all of their early literature is filled with praise of American film technique. Next month we shall begin to see how all of this can be applied to the problems of the 16mm. film maker of today.

Developing Titles . . .

• *Continued from Page 198*

EASTMAN D-8 DEVELOPER

Water	24 oz.
Sodium Sulphite	3 oz.
Hydroquinone	1½ oz.
Sodium Hydroxide	1¼ oz.
Potassium Bromide	1 oz.
Water to make	32 oz.

The above developer is used for high contrast on films and plates whereas the D-11 formula that follows is used for moderate contrast.

EASTMAN D-11 DEVELOPER

Water, about 125° F.	16 oz.
Elon or Metol	15 grains
Sodium Sulphite	2½ oz.
Hydroquinone	130 grains
Sodium Carbonate	365 grains
Potassium Bromide	73 grains
Cold water to make	32 ounces

Developing time with above formula is 5 minutes at 68 F.

When the reels have been loaded and temperature of the solutions adjusted you are ready to start developing the film. Be sure to time the period of development from the second you start pouring in the developer; and as soon as the prescribed time is up start pouring



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"A FISH IS BORN"
"THE LIVING FLOWERS"
"FROM OCEAN TO OCEAN"

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Now in preparation, approx. 400 of 16mm. Kodachrome film fully edited and titled will be released about June 1st. Am now in the States, hence no answers to inquiries until after May 10th.

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* * *

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it out of developing tank promptly.

The wash water (adjusted to same temperature as the developer) should be poured in immediately. If you desire to use the fixing bath over and over again, it is a good idea to use a stop-bath immediately following the developer. This can be plain water with a few drops of acetic acid added to neutralize the alkalinity of the developer, otherwise the acid in the acid-fixing bath neutralizes any remaining alkali after the wash.

When the intermediate wash is completed pour the acid fixing bath or hypo into the tank. This serves a double purpose: to dissolve the unexposed silver remaining on the film, and also to harden the emulsion. Thus, when the film is wiped in the drying process, the possibility of scratching or marring the delicate emulsion surface is minimized. Do not leave film too long in the hypo. Twice the time it takes to clear of white is sufficient; and watch the timing.

The last wash is very important, for one must get all the chemicals off the film if it is to have a long life. Also be careful that the wash water is at the proper temperature. It is better to wash the film for one minute during each of five changes of water than it is to wash the film only once for five minutes in one tankful of water. So don't hesitate to wash the film thoroughly—for at least fifteen minutes.

Next step is to wipe both sides of the film gently with a viscose sponge softened in water and squeezed dry, or with a tuft of absorbent cotten similarly treated. Then hang it up to dry. A bent hairpin makes an excellent hook for hanging the film on a cord suspended across the room. To be absolutely sure the film is dried thoroughly, leave it in drying position overnight, that is if it has been developed during the evening. Select a place free from dust, for a title film must be clean to project well on the screen.

It's all as simple as that! And after you have tried it once, using the compact roll film developing tank system described here, you'll agree that here is a phase of movie making supplying a lot of enjoyment that you have been missing.

How Much Should I Charge?

• *Continued from Page 209*

In replying to this letter we would say that every novice who has set out to become a professional 16mm. cameraman or producer has been faced with these same questions. In most cases he has had to learn the answers by trial and error, through his own experiences. As the 16mm. production field becomes better established there will be more concrete facts available that may be-

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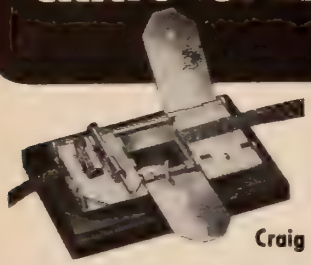
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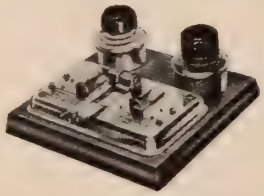
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come practical knowledge which the novice may draw upon.

For the present however, experiences have been so varied, the individual conditions so complex, that scores of different answers might be rendered each question, each with a certain degree of authority and logic. Obviously there cannot be any set cost figures established for the individual starting out on his own in a small way to become a producer of industrial films. In the near future, we hope to publish a series of articles written by successful 16mm. producers or producing cameramen relating their individual experiences which will establish figures for others to go on.

For the 16mm. cameraman who may encounter opportunity to shoot material on assignment on a footage basis, we do have some figures as regards rates of payment for this work, which he may consider when establishing his fee. One Hollywood producer, for instance, is paying $1.00 per foot for acceptable 16mm. black and white footage, $2.00 per foot for Kodachrome, with an extra allowance for traveling expenses.

Another has established a rate of $1.00 to $5.00 per foot, depending upon the subject, with a minimum payment of $25.00 guaranteed.

Movie Newsreels, also in Hollywood, offer freelance cinematographers up to $5.00 per foot for acceptable 16mm. Kodachrome footage that can be used for national release.

The above figures might logically be used as a basis in figuring a complete production on a strictly "so much per foot" basis.

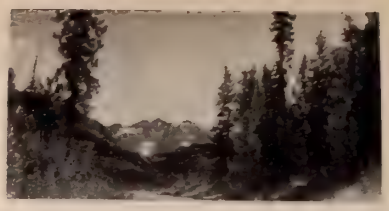
Television . . .

• *Continued from Page 191*

with modest budgets will use films to exploit their products on the air. Examples recently cited include a maker of a popular brand aspirin which advertises that if one of its tablets is dropped in a glass of water, it would dissolve before reaching bottom of the glass. Actual demonstration of this via motion pictures on the television screen would carry more weight than the well known device of the "commercial" heard on the radio today.

In another case, a manufacturer of glass products, who advertises that its glass tumblers will not break when dropped, finds televising a motion picture of this demonstration more practical than an actual demonstration before the television camera where a chance fluke might cause the glass to shatter, thus disproving the valued claim.

Such commercials and others of similar nature will call for filming where conditions are more easily controlled and where, should something go wrong in the demonstration, it could easily be



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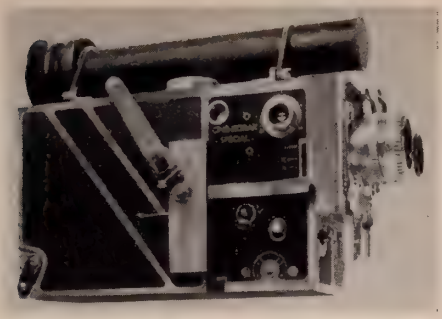
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reshot, insuring a complete and flawless demonstration of the product.

In addition, there is certain to be a place for the picturized commercial which will be to television what the transcribed recorded commercial is to ordinary radio today.

To the 16mm. cameraman, therefore, the coming of practical television presents a new horizon of opportunity. Here, in this new market, if he studies the peculiar needs of the television pick-up camera as regards the use of motion pictures, he can compete with greater success with the professional film producer.

There are certain requirements that the motion picture film must meet in order to be acceptable for telecasting, not the least being maximum clarity of image. It is generally agreed that, for the present at least, television receivers cannot reproduce satisfactorily scenes in which subject matter is cluttered, where the object of interest is backgrounded by confusing patterns, or when the action takes place deep in the background.

Whether the film for telecasting is in color or black and white, the first requisite is to do the filming in closeup as much as possible. All important action should be played against contrasting backdrops with a minimum of or no pattern of any kind. The two photos at bottom of page on which this article begins show first, a parade shot which is an example of the least desirable picture material for television use. In contrast is the closeup of the Indian pottery worker with plain background and ample detail insuring maximum clarity on the television screen. In other words, the simpler the composition of the shot, the more successfully it can be televised.

This naturally brings up the question of sports shots which obviously cannot be staged and which invariably must be made in the very type of setting and against the sort of background least suitable for television photography. Yet by carefully manuevering the camera to avoid the complex areas of the scene, suitable shots can be made for satisfactory telecasting.

It is in the sports and travelogue field that the 16mm. cameraman will find the greatest oportunities for making films acceptable for television programs. Arnold Maguire, director of television activities for Foote, Cone & Belding, advertising agency, recently announced that he was interested in contacting producers of 16mm. sound films for experimental television programs, and that films on sports events and travelogues were especially wanted with educational, unusual subjects, science and comedy films also being considered.

Another use for 16mm. films in tele-

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Bell & Howell two-case sound projector, 16mm., excellent,	350.00
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16mm. Schneider f:2 wide angle lens	75.00
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Motion Picture Cameras

New Bell & Howell Straight Eight camera, f:3.5 lens, case, six films	$ 49.50
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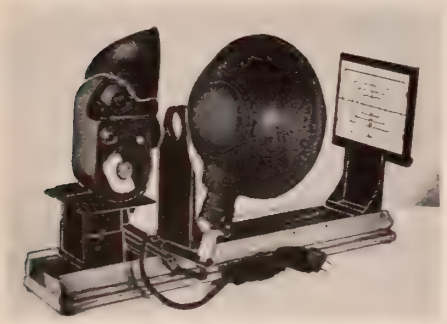
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vision, it is predicted, will be to provide backgrounds for dramatic television programs, similar to methods used on motion picture stages today. A dramatic scene requiring the setting of a railroad station, a racetrack, or a foreign locale, for example, would have the atmospheric scenery projected on a transparent screen while the players performed before it in front of the television camera.

Home movies magazine was instrumental in supplying some of the first 16mm. motion pictures for telecasting, having arranged in 1941 for the Don Lee television station in Hollywood to telecast a series of amateur produced films which had received Movie of the Month certificates. Later, some of the winners in Home Movies' 1941 annual amateur contest were telecast over the Don Lee station in a special television show that established the practibility of this type of material for television.

Television programs in the not too distant future will be made up of the products of a lot of amateur movie makers. If you rate a consistently good cinematographer, can adapt your movie making technique to the requirements of television, there is no reason why your films should not find a lucrative market in this modern new phase of commercial radio.

Process Shots . . .

• *Continued from Page 193*

will be evident, the image will remain fairly constant.

The accompanying photo shows a typical arrangement of cine camera, screen and projector for making "process" shots by rear projection. The screen—a panel of ground glass—is set erect between camera and projector so that the projected image exactly fills the screen area. The camera, set up on tripod at the opposite side is focused upon the screen, taking in an area slightly less than the projected image.

The projector must not be set too close to the screen, otherwise a "hot spot" will appear in center of screen. Best results will follow where a longer focal length lens can be used in the projector so that it may be set farther back. The picture is then focused sharply on the screen. Where title text has been filmed first and the projected scene is to be superimposed as the background, care must be taken that the background is not too bright in tone, also that a scene is not selected that has a preponderance of bright area where the title text is to appear; otherwise the lettering will appear washed out and consequently unreadable on the screen.

Where it is a title that is to be projected and re-photographed, the title film must be threaded into the projector in reverse so that the text will read

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properly from left to right from the rear of the screen.

Another use to which the amateur may put background projection is to obtain the effect of a realistic background for a miniature set before which puppets or other similar objects are to perform. The diagram shows a typical setup for this sort of filming project. The projector, threaded with the film that is to supply the background, is set up to the rear of the miniature set. The ground glass screen is placed immediately back of the large opening in the set and the background shot is projected upon it while the puppets in the foreground, illuminated by lamps placed at either side of the set, are photographed by the camera. Obviously, where front lighting is to be used in this way, the background image must be projected with the maximum of illumination and be shielded as much as possible from the front lighting if it is to be effective.

Another method is to shoot the foreground action against a plain concrete wall or some other surface that will blend in with the miniature set later, then photograph the miniature set in proper position with relation to the players previously filmed and with the background scene projected at the rear. When lighting the set for this second exposure, care must be taken that the exposure resulting from the projection will be the same as that of the set.

By intercutting the action in closeups and keeping the miniature set shots as short as practical, your audience may never suspect that the action did not take place upon a full size set. Experiments, of course, are advisable, for there is a knack in timing the projector speed for best results as well as getting the foreground lighting just right. But the experiments can be as absorbing as the final filming.

The process is applicable to 8mm. as well as 16mm. film, except where a title is to be projected, and this can be easily accomplished by lettering the title in reverse.

Closeups . . .

• *Continued from Page 208*

Paul Hoefler, having completed *Carson City* another in his series of films documenting the capitals of the 48 united states, left Hollywood March 15 for Salmon, Idaho where he will join a group of scientists and members of the Idaho state fish and game commission for an expedition down the treacherous rapids of the Salmon river gorge. He will shoot the entire project in 16mm. color for a forthcoming Hoefler short subject, *River of No Return.*

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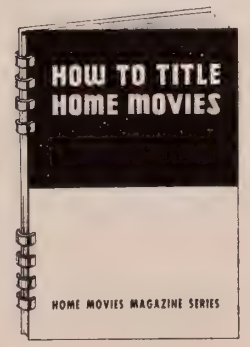
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raphers, has been engaged by Fanchon Royer of Mexico City to handle photography on two of the productions in her current series of religious films being produced there.

★

Ray Foster, whose 16mm. color photography on Planet Pictures' current feature release, *The People's Choice*, is the talk of the industry, has been engaged to handle the photography on Planet's pretentious forthcoming production, *Ramona*.

★

Roy Creveling, who came up from the ranks of 16mm. amateurs to become one of the Signal Corps top combat cinematographers, is back in civvies and currently editing non-combat footage he made "on his own" while overseas for a short subject aimed at the commercial market.

★

Alva Adams, producer of educational pictures in Novato, California, is currently shooting a short subject in 16mm. color on trapping commercially important fur bearing animals in the High Sierras. Upon completion of this film, his next assignment will take him to Death Valley.

★

Roth G. Gordon, 16mm. cameraman of Vancouver, B. C., in company with his associate Ken West, has completed shooting a two-reel sound and color educational film entitled *Investment In Youth* aimed at Canadian School distribution.

★

James Shackleford, 16mm. cameraman for Jerry Fairbanks, short subjects producer for Paramount Pictures, has left on a two-year camera mission to Sweden. Lapland, England and other European and Asiatic localities for Fairbank's new 16mm. educational and industrial film production division.

★

Hack Productions has been formed in Hollywood for production of 16mm. educational documentaries covering rodeo contestants and rules under which they operate.

★

Metropolitan tenor Donald Dame and Owen Davis, Jr., are organizing a company for motion picture and television production of opera in 16mm. color.

★

Dr. F. H. Fodor is now organizing his Audio Pictures of Los Angeles in preparation for installation of new, modern sound equipment for 16mm. sound direct recording.

★

Duke Lanfre announces recent formation of Lanfre Studios in Hollywood for the production of educational, commercial and entertainment 16mm. sound and color films. Associated with him are Frank Caldwell, former U. S. Marine Corps producer and R. Curtis Woodmansee, formerly of Army Air Corps.

★

Joseph Dephoure is now in Boston completing a 16mm. film for the Neco Candy Co., after which he will return to Gene Lester Productions, Hollywood.

★

Eddie Albert, motion picture star recently released from the Navy, has announced formation of a new 16mm. company, Albert Films, for production of educational and industrial motion pictures.

★

Experimental work on a number of 16mm. film shorts for possible television use will be started April 1st by Jerry Fairbanks, Hollywood producer, for the National Broadcasting Company.

News Of What's New ...

• *Continued from Page 186*

Other Animatophone features include a 180-degree "swing-out" lens mount, Duo-Flexo pawls, Spira-Draft lamp house and over-size film sprockets that provide a five sprocket-hole grip on the film as it passes through projector.

Factory and offices of Victor Animatograph Corp., also makers of the famed Victor 16mm. cine camera, is Davenport, Ia.

Wollensak's Raptar' Telephoto

The Wallensak Optical Co., Rochester, N. Y., anounces a new telephoto lens for the amateur and commercial photographer. To be known as the "Wollensak Raptar Telephoto," the lens is the first Wollensak product to carry the name "Raptar," recently selected as first-prize winner in Wollensak's nationwide "Name-the-Lens" Contest.

Especially designed for nature, architectural, travel, sports and news photography, the "Raptar Telephoto" produces large images otherwise impossible to get from the average reflecting, press or view-type camera with short bellows capacity. According to the manufacturer, it is a self-contained lens, rather than an attachment or a supplementary lens. Like all Wollensak lenses, it is specially treated with Wollensak's anti-reflecting hard coating, *Wocote*, to reduce flare and internal reflections and give sharper, more brilliant images.

New Protective Coating

Vulcabond, a new photo-lab paint, has been tested by direct immersion in all types of acids used in darkroom procedure, with no apparent damaging effects. Painted on sinks, trays, film developing reels, etc., exposed to acids, Vulcabond, when properly applied, will resist any decomposing action and spotting by the chemicals.

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plastic base and may be applied with the same ease of paint by either a brush, spray-gun or by dipping. It dries to a hard glossy finish and can be applied to wood, metal, rubber, glass and fabrics.

Manufacturer is Bray Corp., 2961 E. Colorado St., Pasadena 8, Calif.

Superior Bulk Film Co.

Moving to new and enlarged quarters at 101-05 S. Wells St. in the heart of Chicago's business district, the Superior Bulk Film Co. anounces they will use their enlarged space to offer expanded laboratory facilities and manufacture additional items for use in the motion picture field.

Pioneers in the field of home developing of motion picture film, the Superior Bulk Film Co. is originator of the Superior Cine-Reel for home processing of 8mm. and 16mm. movies. The company has added optical printers to their laboratory and are now equipped to reduce and enlarge 8mm. and 16mm. film.

Another innovation which will be offered by Superior Bulk Film Company is the making of still pictures from 8mm. and 16mm. movie frames. The "Enlargo Prints" will provide pictures approximately 2¼"x3¼" in size. Among the new services of the enlarged Superier Bulk Film Co. is a large library of stock main titles. These are available both in 8mm. and 16mm size, in black and white and Kodachrome.



Improved Time-O-Lite

The new model P-49 Time-O-Lite provides a simple, accurate and dependable means of controlling the interval of time exposure on photographic and other apparatus where split-second timing is essential for perfect operation and results. New, improved scale on the dial has large, clear divisions and numbers and a foot control switch may be used instead of push button. It is an ideal darkroom accessory for the amateur who makes his own movie frame enlargements. Manufacturer is Industrial Timer Corp., 117 Edison Pl., Newark 5, N. J.

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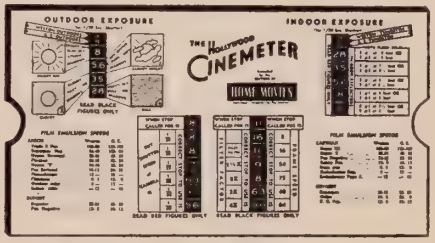
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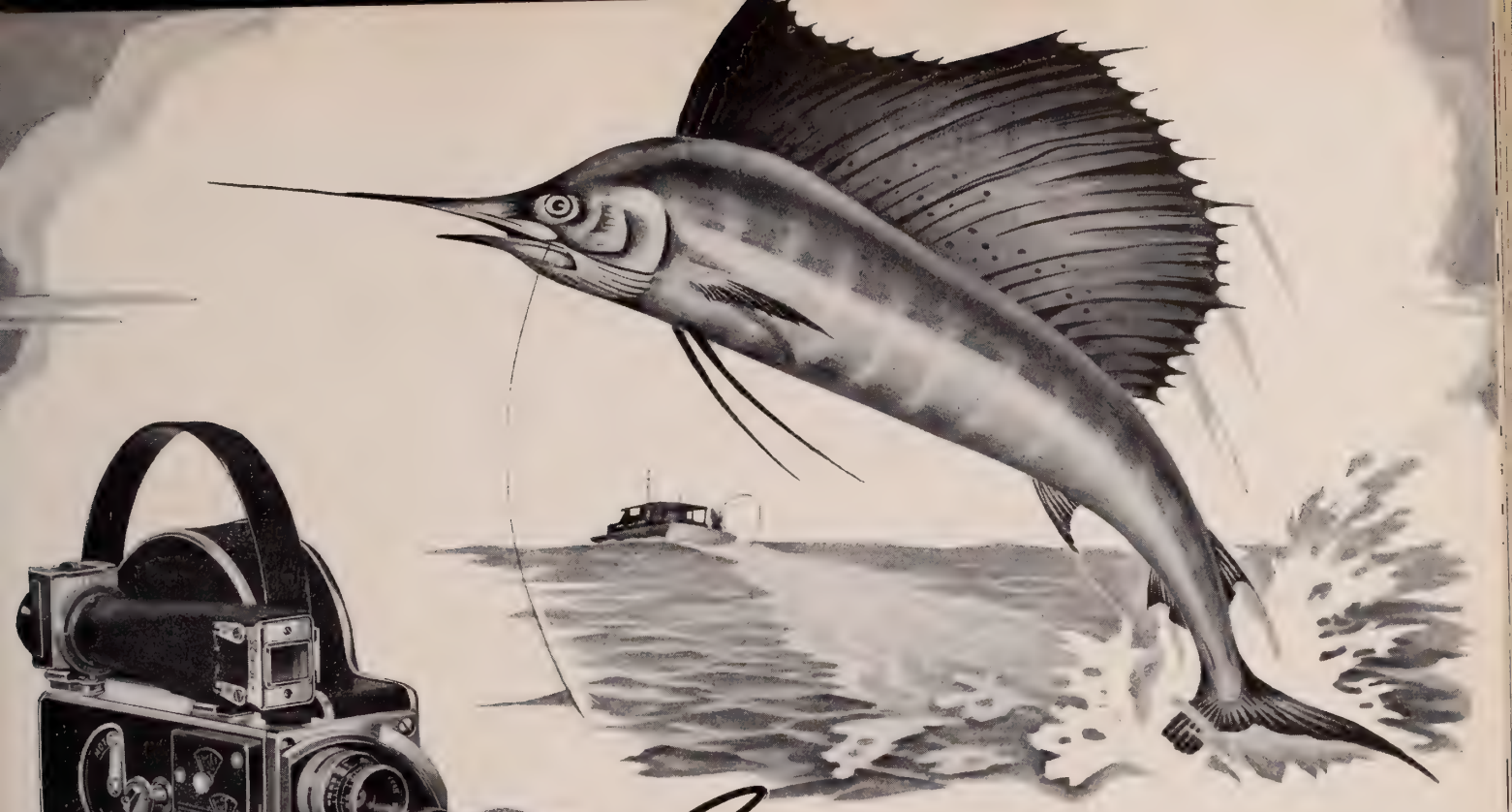
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BOLEX Model H cameras, whether for 8mm or 16mm, are identical in appearance, performance and versatility. These cameras provide automatic threading, parallax correcting viewfinders, critical visual focusing, turret for three lenses, All speeds from 8 frames to 64 frames per second, back-winding mechanism, frame counters, single frame exposures and many other features not found in other cameras.



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BOLEX H-8 H-16 L-8

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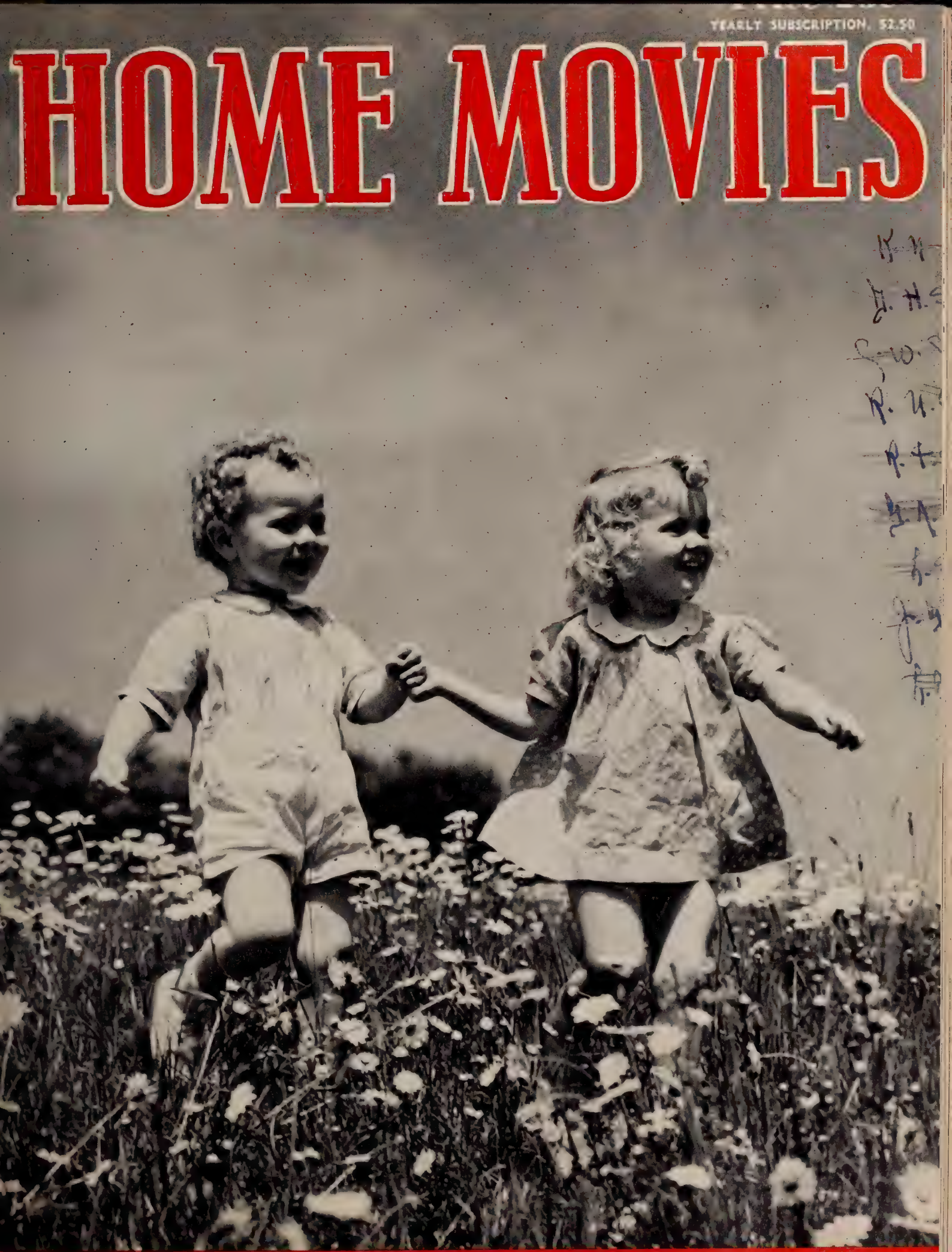




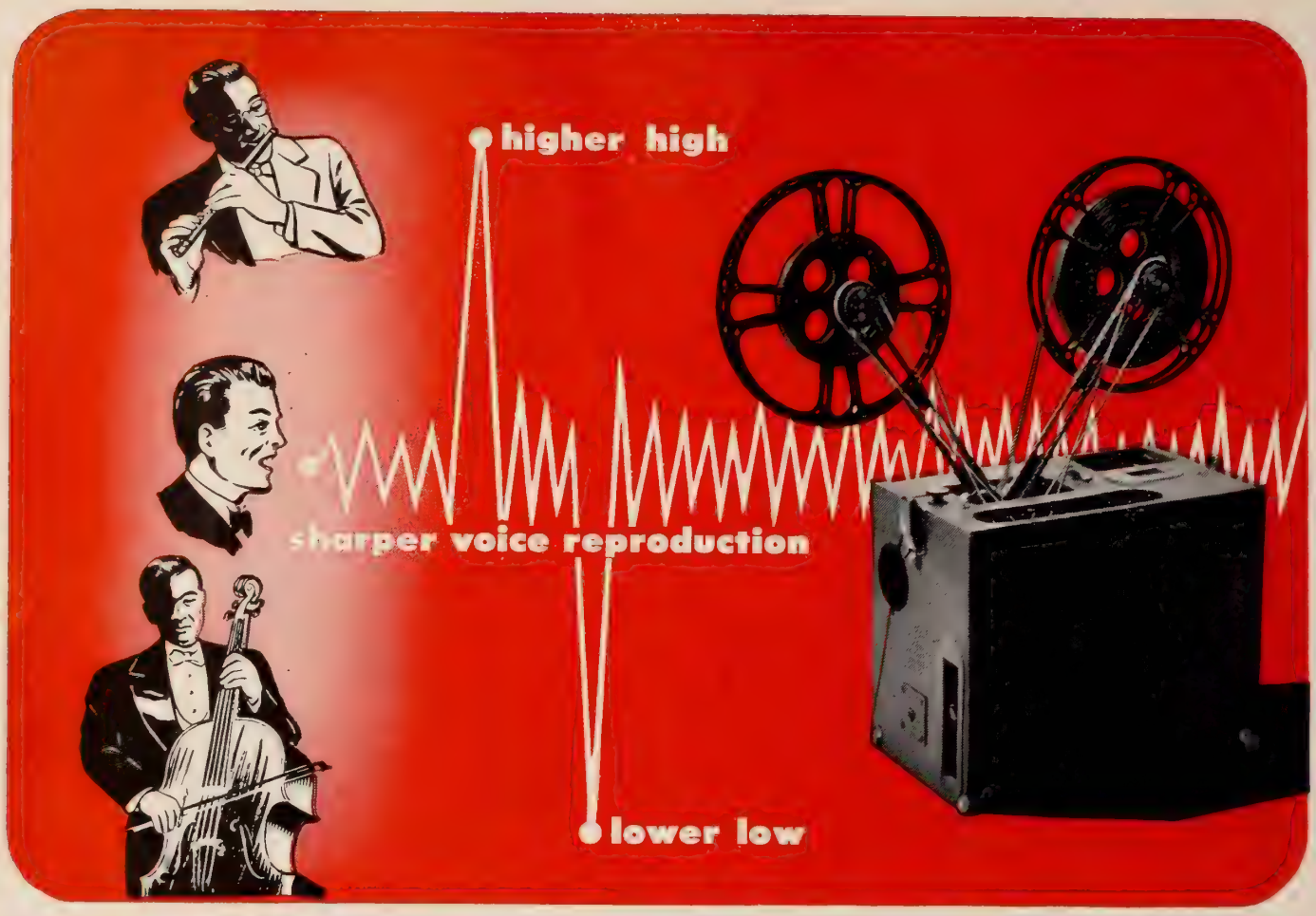


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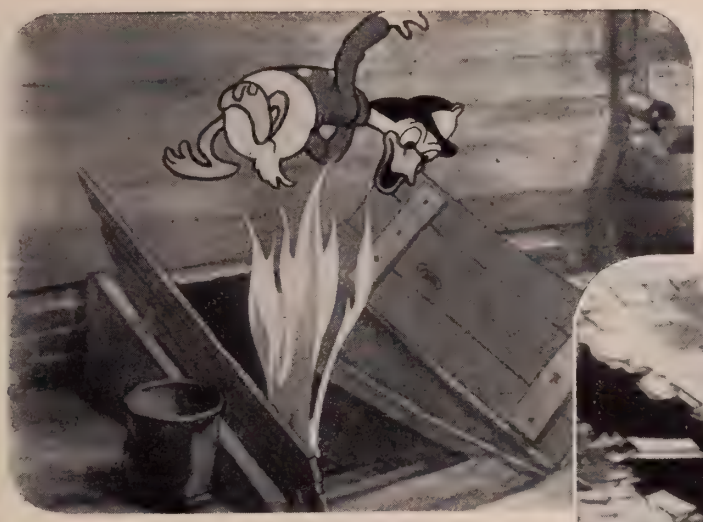
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bscription rates: U. S. $2.50 per year. Single pies 25c. Advertising rates on application.

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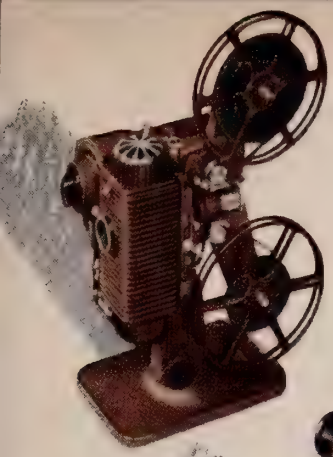
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OFFICE OF PUBLICATION: 6060 Sunset Blvd., Los Angeles, Calif. Phone GRanite 5149.
NEW YORK OFFICE: Howard R. Cobb, Suite 511, 475 Fifth Ave. Murray Hill 3-1093.
CHICAGO OFFICE: Henry R. Hazard, 209 South State Street. Phone Harrison 2063.





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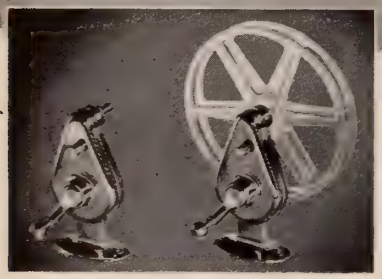
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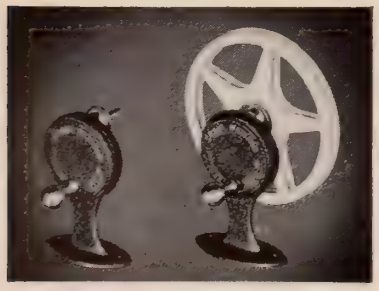
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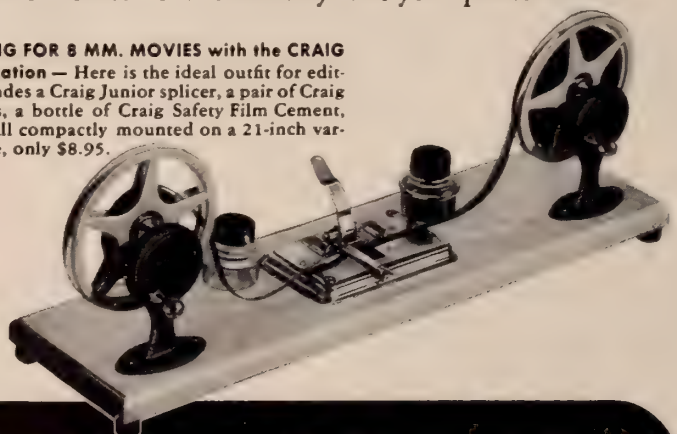


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TITLES and PLOTS

BY EDMUND TURNER



THIS TITLE suggests a novelty film picturing the various results of smoke or fire. Start with subtitle: " . . . and where there is fire, there is smoke." Follow with shot of smoldering backyard incinerator; then shot of irate housewife hanging out wash, and of her getting out garden hose and turning it on neighboor's incinerator. Continue with several short situations of similar nature: Father smoking pipe, then mother discovers he's letting ashes fall on rug; clouds of smoke billowing from garage, followed by clooseup shot of be-grimed father or son working on motor of family car; smoke issuing from kitchen door, and hasty investigation revealing burnt toast aflame in the oven! Close with closeup shot of smoke rising from behind fence, then a shot of Junior obviously having smoked his first cigarette!



HOW ABOUT a reel of movies picturing the doings of the teen-agers in your family or neighborhood? Film them in the usual activities around the school, where possible, then the crowd gathering at the corner drugstore—don't forget a closeup of couples sipping 'cokes', two on a straw!—activities of Junior clubs, the school dance, birthday parties, the 'Jive' and 'Boogie' crowd, and sports and hobby activities. If there is a 'romance' in the neighborhood, use this incident as a highlight for your film—probably can work up a running gag for laughs. Sly humor can be worked in where there are several children in the family, pointing up the pretense of 'grown up' of the teen-agers against the more natural attitudes of the younger folks.



HERE'S AN IDEA for featuring father, again. Father gets up late Sunday morn—finds note advising that mom and the kids have gone to visit a relative. He feels lonesome—but not for long. He suddenly realizes this is the opportunity he has been waiting for to take some movies without family interference. Dressing and taking up his camera and equipment, he leaves the house in quest of movie making material. Subsequent shots can show him filming whatever subjects are at hand that would prove of interest—a carnival or the circus, races, zoo, the park, etc. He returns home just ahead of the family, hastily puts away camera and equipment, and pretends he's spent the day at home—obviously having missed the family a great deal!



SEASIDE movie makers can find much of interest to film in the shells, seaweed and aquatic life of the sea which invariably may be found in the more secluded coves along the shores. This title suggests a movie of a beach party in which guests participate in a scavenger hunt for items of various sea life. In this way, people can be worked into the picture for human interest, with closeups used to concentrate attention on the sea life. A good closing gag is to have one of the party discover a bottle floating in the surf with a humorous note in it suggesting that buried treasure is to be found at a nearby spot. Show members of party eagerly digging, then reveal the 'treasure'—a box of old ration tokens or pop bottle checks, etc.

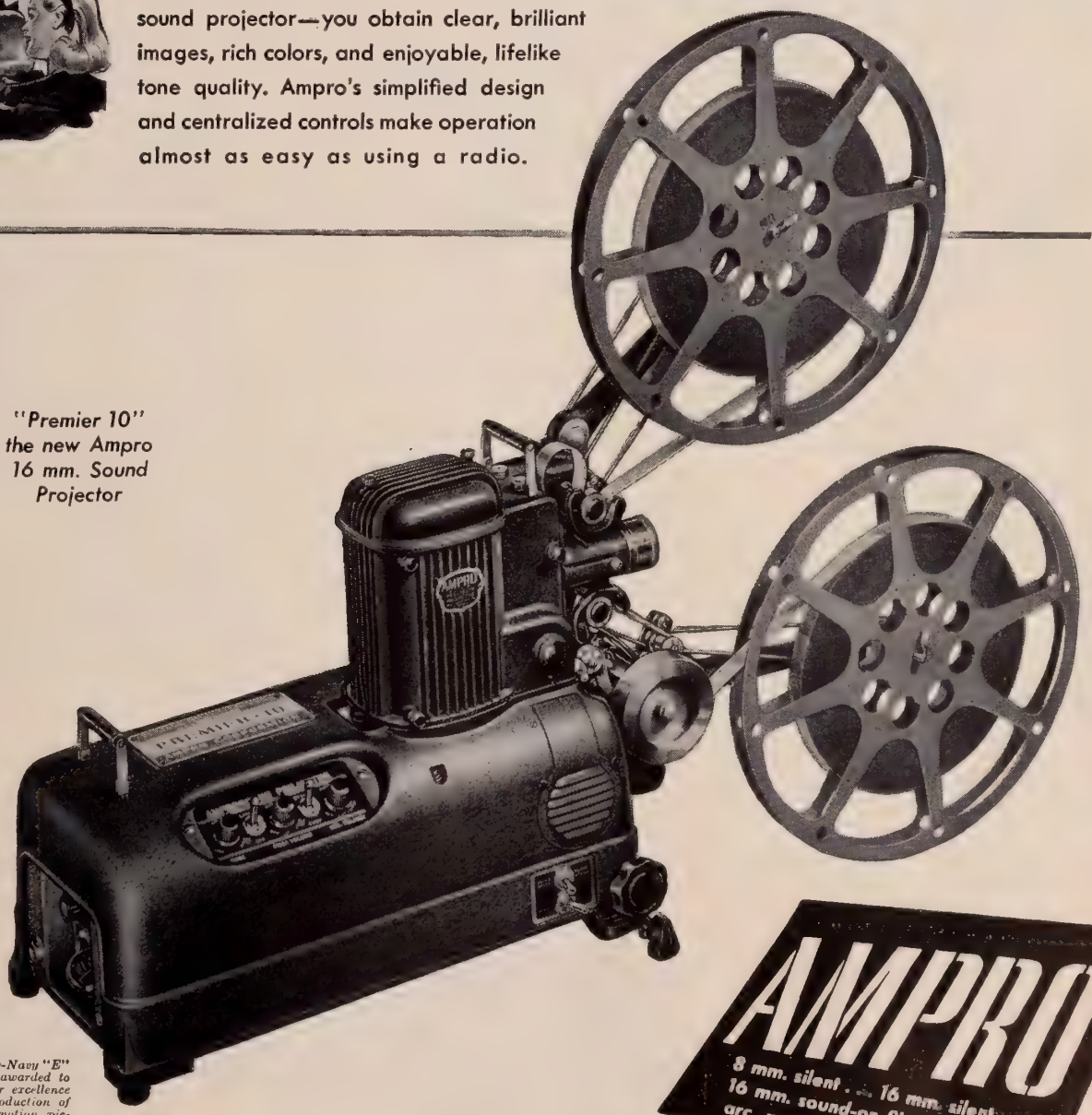
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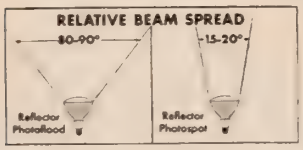
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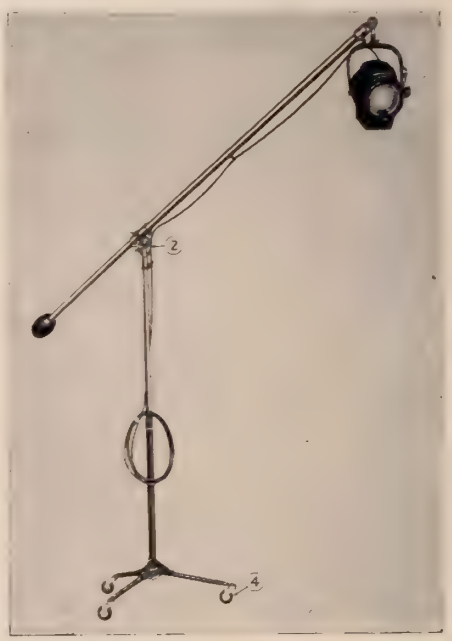


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● *Continued on Page 299*

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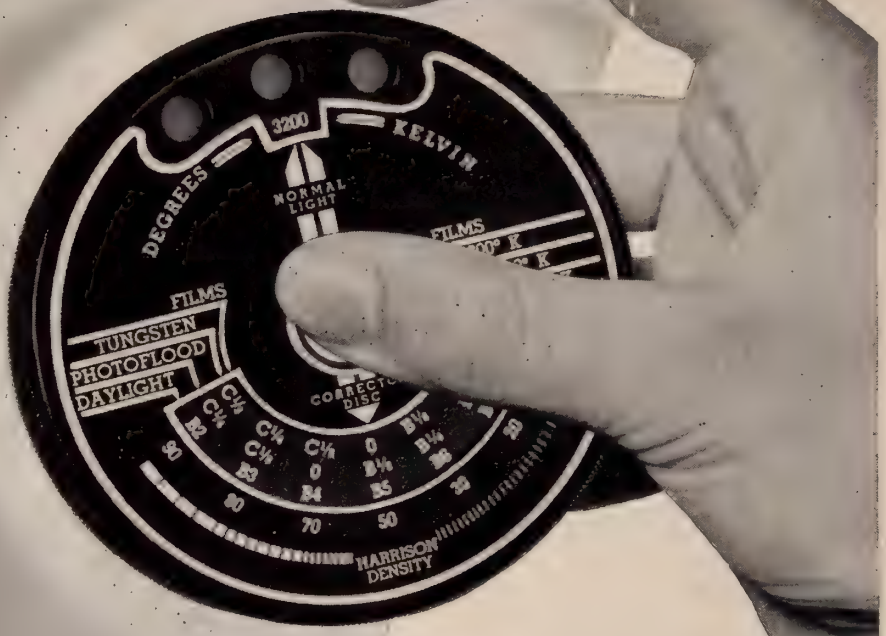
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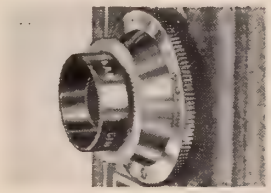
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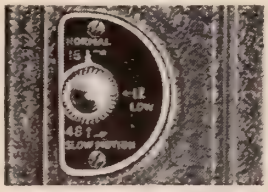
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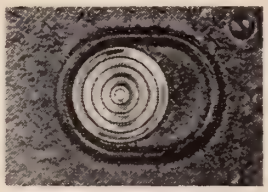
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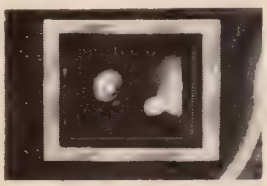
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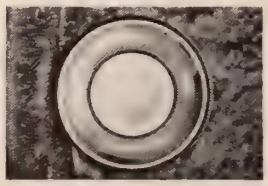
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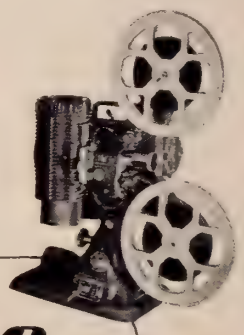
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MOVIE OF THE MONTH

"Zoo Album" Shows How Continuity Is Made With Aid Of Tie-in Shots And Informative Titles

By J. H. SCHOEN

"ZOO ALBUM" is no epic picture. Rather its merits lie in the effective manner in which its maker, John Kibar of Racine, Wisc., tied together ordinary home movie scenes into an entertaining picture by the simple expedient of two mediums well known to all amateurs—tie-in shots and titles.

"Zoo Album" is essentially a movie camera record of a trip to the zoo. But unlike many amateur efforts of this sort, this picture shows careful planning of each shot and a forthright effort to combine appealing composition with good photography for maximum effectiveness on the screen. In short, John Kibar's scenes are not pot shots. One can readily see that he scouted each locale beforehand and knew when the light would be most favorable for the shot.

A series of camera shots of animals, birds, etc., in a zoo, therefore, became the substance of a continuity when Kibar later decided to film the tie-in shots and add appropriate titles. Introduced by a nice main title, the picture opens with a little boy lying on the living room floor reading an animal story book. He looks up at his father and says: "Daddy, tell me about the animals."

Father takes the boy on his knee, opens the story book and begins to explain the pictures. There follows, then, several sequences of animal shots, many of which are accompanied by an informative title in which the boy is given interesting information concerning the animal the lad sees pictured in the book and also pictured on the screen.

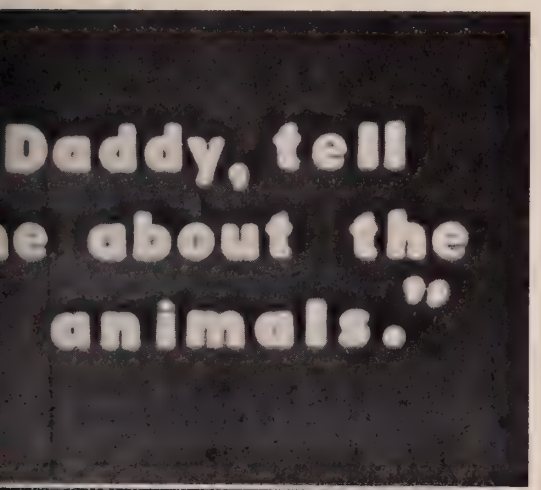
Following the introductory shot of elephants, there is this title:

"Fifty years is a remarkable age for elephants." Other shots, many in close-up, complete this sequence.

Facts pertaining to other animals are given in such titles as:

"The Hippopotamus is the second largest animal in the world."

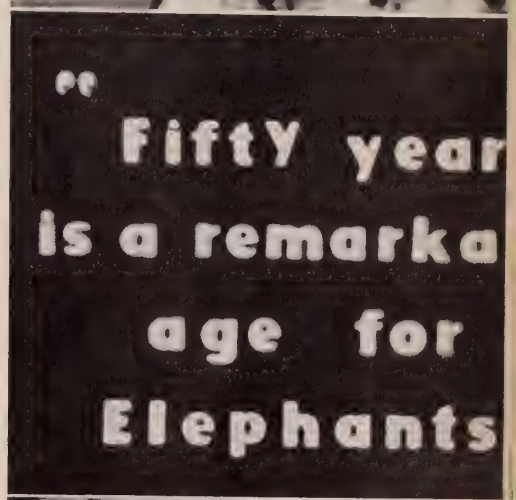
• *Continued on Page 305*













• These frame enlargements from John Kibar's 8mm. Kodachrome picture afford a picturized review of the opening sequences. Picture opens with shots of son reading a story book. He asks his father to explain the pictures to him. Father takes the lad on his knee and tells him about the animals pictured in the book which are then shown in scenes filmed at the zoo. A highlight is the informative and educational text of the titles.





● Shots illustrating two of the mismatching flaws often seen in amateur (and even professional) films. The first shot is diffused and the second needle-sharp, causing an abrupt difference of photographic quality; also the second has been shot with a deep yellow filter, so that they sky suddenly goes dark without reason.

BASIC STEPS IN CREATIVE EDITING

The Skillful Use of Scissors Coupled With Imagination Results In Better Home Movies

By LARS MOEN

Illustrations By Author

LAST month we reviewed briefly the manner in which creative editing originated in Fort Lee and in Hollywood, in the early days of motion pictures, then spread over the world, reaching its highest development just before the sound film arrived. We saw, too, how it was largely created in the serial, the western and the slapstick comedy, as a means of building the illusion of greater speed or peril than could actually be enacted or filmed. Now we shall begin to see how some of these lessons—many of them almost forgotten in professional circles—can be used to help the amateur with his home movie problems. Mastery of editing can do much to lift the amateur into the advanced amateur class.

If a film could be completely and perfectly visualized in advance—if it could be shot exactly as visualized—creative editing would be superfluous. It would only be necessary to join the pieces together, and there would be the ideal, completed picture. In reality, only the maker of animated cartoons has sufficient control over all production elements to be able to approach this ideal.

No one can visualize with complete accuracy how a given bit of action will work out on the set, or how it will look after it is filmed. Years ago, when the writer had not yet learned from experience the great role which editing can play in film production, he created a system of production control which he called "Visual Continuity." This called for complete and minute planning

● Example of "cheating" possible with an abrupt change of angle. Look closely and you will see that the girl has advanced 8 or 10 feet between the two shots, but by the time the eye has adjusted itself to the new angle, this fact is overlooked. This sort of footage-saving has been responsible for much of the tempo of American films. (Posed by Gay Grayce, Hollywood cover girl and USO dancer.)





of a film in advance, so that it could be filmed and assembled as written. Six or seven articles on this subject were written for "Motion Picture News," a national film trade paper of that day, and many letters were received from producers and directors. Among these was a friendly letter from E. H. Griffith (still a top flight director in Hollywood) approving of many features of the plan, but with one qualification. "After all," he wrote, "personalities evoke something." That phrase has stuck in the writer's mind, through the 19 years that have intervened, as a concise and illuminating expression of a great truth. After all, the actor is not a robot (though a harassed director may occasionally wish he were), and the living, breathing material on the set is certain to suggest possibilities which could not be foreseen by the scriptwriter when sitting at his typewriter.

When we come to film a scene we may find, however carefully it has been planned, that it is:

Impractical for any number of reasons,
Unattractive with the material available,
Not as effective as we had hoped,
Inferior to something else which suggests itself.

After all, it would be pretty silly to insist stubbornly in filming a scene "as is" when it doesn't look right, or to reject a better idea, merely through insistence that "that's the way it was written, and that's the way it's going to be!"

At this point, the wise amateur will keep notes of the changes made as he goes along, then revise the script accordingly to serve as a guide for editing. Otherwise, the discrepancy between script and footage will create needless confusion.

However, it would be a mistake to assume hopefully that we are now through with the process of alteration. After the film comes back from the processing laboratory and is screened, we find that bits must be discarded, for such reasons as:

Poor photography,
Bad direction,
Failure to match other shots,
Inadequate acting,
To make way for something better.

Such things happen among the best of cinematographers (and in the major studios, too,) so they need cause no special chagrin. We must keep a willingness at this stage to discard footage, to change the script order of scenes, and if necessary to reshoot scenes or shoot new material, if we are really conscientious and anxious to merit that "advanced amateur" rating. In other words, the creative process should not be thought of as confined exclusively to the planning stage, but as a continuous process through the stages of shooting and editing. During shooting and during editing we should keep a completely open mind, and be ready at all times to discard, alter or remake, if that is what will give us the best picture. After all, there is more satisfaction (and more kudos) in one good film than in a dozen mediocre ones. One of your biggest assets as an amateur is the fact that you do not usually have to wrap up the picture and deliver it by a certain date, regardless of quality.

One word of warning, however. The great painter, Whistler, once said that it required two men to produce a masterpiece—one to paint it, and the other to shoot him before he could ruin it. To know when to let well enough alone is as important as is the persistence to stick to the job until the very best has been extracted from the subject and the material. It is possible to "tinker around" forever with a film, which can be almost as bad as the other extreme.

To understand the business of editing, suppose we consider for a moment a good parallel—the magazine editor. A writer plans a story, types it and sends it to the editor. The editor looks it over, then proceeds to:

Correct blunders in spelling and punctuation,
Watch for discrepancies of fact or detail,

• *Continued on Page 290*









• In the first photo the girl has both hands on her handbag; in the third, the left hand only. To cover this mismatch, we shoot a few feet of the hands only, starting with both hands on the bag and ending with the right only. Or we might cover the same mismatch by cutting in a bit of the closeup (fourth picture) or perhaps a few frames of a shot of the street which girl is watching.



● Fig. 1—Showing shadows created when key light is placed high in front of subject. The eyes—most expressive features of the face—are hidden in deep shadows.



● Fig. 2—The key light has been lowered; the eyes no longer are concealed by shadows; the nose shadow has disappeared and the rest of the face is more clearly defined.



● Fig. 3—With light in same position, even when face is turned, modeling is more distinct and there are no uncomplimentary shadows to distort the features.

Utilizing Spotlights For Basic Lighting

More Natural Lighting Effects Are Obtained Through Use of Concentrated Illumination On Selected Areas of Subjects and Scenes

By THOMAS E. HUNT

(Editor's note: This is the second in a series of articles on lighting for home movies by Thomas E. Hunt, former U. S. Army film producer, now technical consultant with Bardwell & McAlister, makers of the popular Dinkie-Inkie photographic spotlight.)

THE correct placement of lights, in indoor movie photography, has always been a stumbling block for the beginner. Often when confronted with the problem of using a large array of lights, he will be confused by the seemingly helter skelter positioning of these light units. However, if he will keep in mind that each light has a specific function, that each is very rarely given more than one job to do, he will soon discover that lighting a small or large set is not too difficult.

Normally, a minimum of four lights is required for adequate illumination of one subject. If the beginner has a thorough understanding of the function of these four basic lights, he will be able to light a small or large set with equal ease. Lighting a large set merely consists of adding more groups of basic lights to cover more people or a larger area.

The four basic lights are the modeling light, the fill light, the back light and the background light. It cannot be too strongly impressed on the beginner that each of these has one specific illuminating job to accomplish and should always be so controlled that it never interferes with the work of any of the other basic lights. This article, therefore will analyze the placement and function of each of the four basic lights.

The first and most important light to be discussed is the modeling light or, as it is called in Hollywood, the key light. As the name implies, this light is the foundation of the lighting set-up. Every other light on the set acts only as a supplement to the key light. For example, a studio scene may call for one actor sitting alone in a large living room; 100 lights will be required to light the set adequately. After the key light has been properly placed, the other 99 lights are then balanced to this one key light.

Artists learned years ago that a north light falling across the sitter's face would model facial features most advantageously. So most artists' studios today have a skylight to admit this north light. Photographers nowadays use the same principle for modeling when shooting indoors; however, they use artificial light for modeling the subject's features instead of the north light.

This modeling or key light is placed high and at an angle so that it falls down across the subjects' face. From this angle the highlights and shadows created by this light bring out the contours of the face. For example, we know that the nose stands out from the face because we see a highlight on the ridge and a shadow on the side. The highlight shows a prominent feature and the shadow a depression. It is these highlights and shadows that give the illusion of a two dimensional effect on a flat film.

Because each face is different, the correct placement of this key light cannot be made by mathematical formula. The alert photographer will find that he can best learn the correct placement of the key light by watching the shadows it creates. Figure No. 1 shows the shadows created by key light placed high in front of the subject. The eyes—most expressive features of the face—are hidden by the deep shadows in the eye sockets. Contour of the mouth is distorted by the long, black shadows cast by the nose. The cheekbones cast shadows on the side of the face which hide the jaw line. Obviously, the key light has not been properly placed but



● Fig. 4—Tilting the head upward does not affect modeling ability of the key light. Thus it may be seen from these illustrations that the one light, properly used, has extremely wide latitude.



● Fig. 5—Where the fill light is raised too high or placed too far to one side of subject, double nose and chin shadows result as shown here.



● Fig. 6—Here a fill light has been introduced to supply light from the same height and approximate angle as the camera lens sees the subject.

it does illustrate which shadows the photographer should notice when he puts in the key light.

Figure No. 2 shows what results when the key light has been lowered. The eyes are no longer hidden by shadows, the nose shadow has left the mouth and the chin, and one side of the face is clearly defined. For the majority of faces, this placement of shadows will suffice, but it is by no means designated as the only and correct placement, as the mood for some scenes may call for shadows in the eyes.

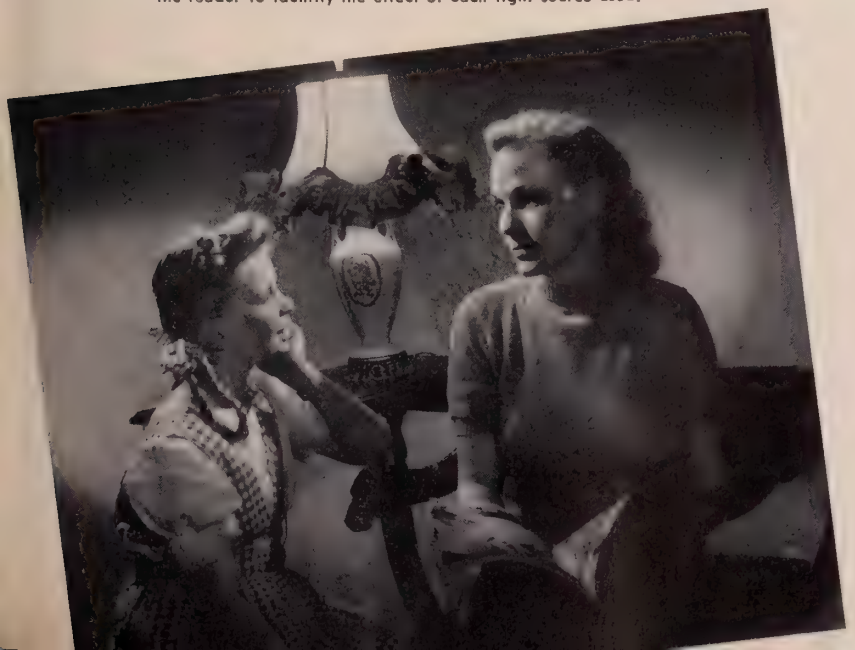
Referring to Figure No. 3, we see that, even with the head turned far to the right, the features are clearly defined. The same will be true if the head is turned to the left. Figure No. 4 shows how tilting the head back does not affect the modeling ability of the key light. However, if the head is tilted down, the shadows will be in the same position as shown in Figure No. 1. Knowledge of shadow movement is of the utmost importance to the movie cameraman, for the head of a subject is invariably animated.

The cameraman should make several experiments so that he will have a thorough understanding of shadow movement. It is suggested that he place a key light in front of his model, as shown in Figure No. 2, then ask her to move her head slowly first to one side then to the other while he studies the shadows and highlights. Next, have the model move her head up and down and continue studying the effects of head movement on the shadows. The light should then be placed high and at

● *Continued on Page 292*

● Fig. 7—Analyzed here are the functions of the six lights used to photograph the picture shown below: A is fill light covering both subjects; B is key light focused upon face of the woman; C backlights child's hair; D, with its beam narrowed by "barn doors," supplies backlighting on the woman's hair; E is key light directed upon child; and F supplies effect lighting on wall, presumably from the table lamp.

● Fig. 8—Here is the scene as photographed by the camera. Note how much more natural is the lighting than if the scene were illuminated with flat lighting. Both subjects appear to be lighted by illumination coming from the table lamp. Careful study will enable the reader to identify the effect of each light source used.







● John Hueffner is shown here taking a meter reading just before LeRoy Fletcher starts his camera turning on a bit of action in "In One Generation" with William Lawson enacting role of dentist of horse and buggy days. All are members of the Utah Amateur Movie Club.

CLUB PROJECT

How Success Came To A Movie Club That Decided To Do Something About Waning Member Interest

By WENDELL W. TAYLOR

WHAT this story aims to prove is that the shot in the arm, so often needed to revive interest and activity in a movie club, invariably is within the power of the members themselves to administer. Many movie clubs today are suffering from a sort of inertia brought on by the war years when club rosters lost so many of their active members, and absence of film on the market brought amateur movie making almost to a standstill.

This, frankly, was the situation in which we of the Utah Amateur Movie Club found ourselves about a year ago; but at a subsequent meeting we decided to do something about it. The officers of the club had come to the conclusion that our group was not progressing as an up and coming movie club should. We set about unobstrusively to learn the desires as well as the gripes of various members; to endeavor to determine exactly where the group was headed. Questioning each member, we learned that many were already on the way out as movie hobbyists, having lost interest for one reason or another. Others, because of the film shortage, had sold their cameras and equipment.

Still others revealed that they continued as members of the club because "it was good, cheap entertainment to bring their friends to." It was not difficult to see that such conditions could not be allowed to continue if our club was to progress and each member was to get out of the club the values and movie-making experience he sought when first he joined. And so we made a decision.

As quickly as possible, we got rid of the "deadwood," the uncooperative and unparticipating members. Club membership was limited to those who demonstrated a real interest in *making* movies that all members could enjoy. As a consequence, the group naturally became smaller. Members came to know one another better and as a result, cooperation increased. Individual help and instruction in making movies was given, whereas, before, it was out of the question to do this because of the size of the group.

Personal problems in movie making were discussed openly and more freely, whereas, before, because of the large number of persons present at meetings, members felt a little embarrassed in admitting that they had a problem at all. In a very short time, the streamlined membership was molded into a smooth-working unit. We had made progress. We were now ready to go out and do things.

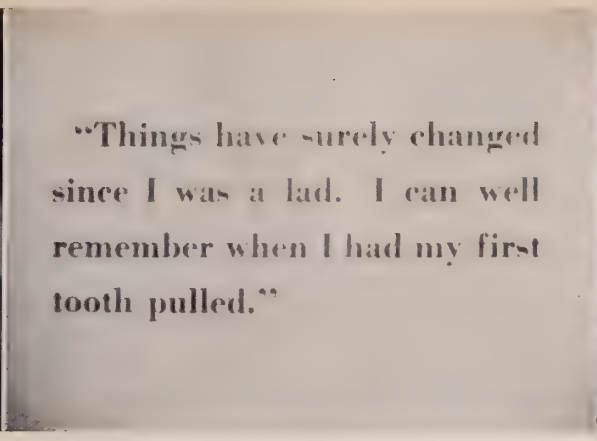
By now, we all felt that a club production, in which every member of the club would have a part, was in order in keeping with our plan of "progression"—of moving steadily forward. In looking about for a subject to film, it was decided that we should select one of general interest to the public and at the same time, one we knew something about. Among our group is Dr. S. Kenneth Robbins, who long had had an idea for a film. He traced the story idea briefly for us, which we readily agreed upon, and in due time, Dr. Robbins was fast at work writing the shooting script. We organized a production staff from among our members consisting of LeRoy Fletcher and Dr. Robbins as cameramen, and John Hueffner as director. Other staff jobs, such as script clerk, electrician, property man, stage hands, etc., were assigned to remainder of the members and, of course, selections for the cast were made from among the members and their families.

We shall omit here an account of the production activities. Suffice it to say that all went smoothly and in due time we had a production we were proud of. Indeed by now we had become so elated with our success, it had not occurred to us what might be the public's reaction to our film. So we decided to find out. We immediately planned a public screening of the picture. This plan was enlarged to include an exhibition of two other films made by club members, with our new production to be the highlight of the show.

We approached our local newspapers,



● Picture begins with this scene in dentist's reception room. The man reminisces with girl on early day dentistry.



● This title introduces a sequence which pictures the man, as a boy, making trip to dentist and the treatment received.



● Mother and lad "hurry" to town in a drawn surrey. Kerchief wrapped about face tects infected tooth from cold.



● The old time dentist reaches for extraction forceps. Mother's affectionate pat on Junior's shoulder bolsters his nerve for the ordeal.



● Today, the scene is different. The dental assistant does much of the preparatory work for the dentist enabling him to service a greater number of patients.



● Scene from one of several sequences pic modern techniques in dentistry including tion, X-ray and denture making.

told them of our plan, and obtained their co-operation. What resulted was an almost endless flow of publicity. Interest in the showing was further generated when the *Salt Lake Tribune-Telegram* gave us the use of their auditorium for the show; also took over distribution of the tickets which were offered free to the public through the *Tribune-Telegram* offices. Almost every day the *Salt Lake Tribune* or the *Telegram* carried news items with such heads as: "Prize Utah Movies' Tickets At Tribune;" "Amateur Film Tickets Available Thursday;" "Free Tickets Go Fast For Movies;" "Packed House Seen For Films;" "Critics Hail Films Set By Tribune;" and then — "Amateur Movie Tickets Gone." The house was "sold out" completely for the two evening showings. And then came the best news of all.

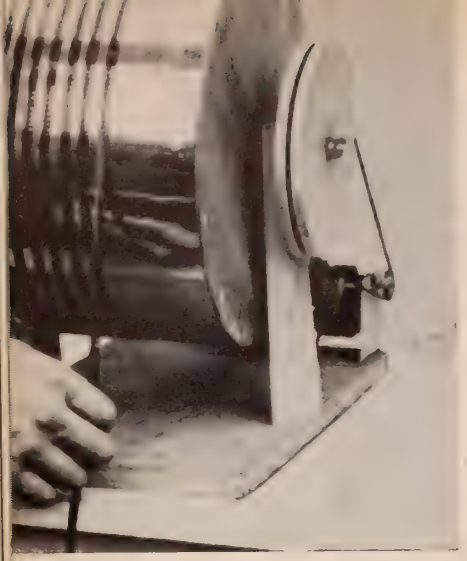
The *Tribune* for Thursday, November 15th, stated: "Prize Utah Films Enthrall Crowd." It described editorially how "four prize Utah movies were enthusiastically received by a capacity crowd Wednesday night in the Tribune-Telegram auditorium in the first of two public screenings sponsored by the *Salt Lake Tribune* and *Telegram* and the Utah Amateur Movie Club. The feature picture of the evening. 'In One Generation,' was produced as a club project and dedicated to the important part played by dental assistants in modern dentistry."

"In One Generation" aims to depict the amazing short-span advance of dentistry from the horse and buggy era, when teeth were crudely extracted without aid of anesthesia, to the most modern of methods followed by dentists today. The picture opens with a gentleman patient holding a conversa-

● *Continued on Page 282*



● Richard Thiriot and C. A. Thomas, of the Utah Amatuer Movie Club, are shown here preparing the club's recent production for public screening in a special showing co-sponsored by the club and the Salt Lake City Tribune-Telegram.

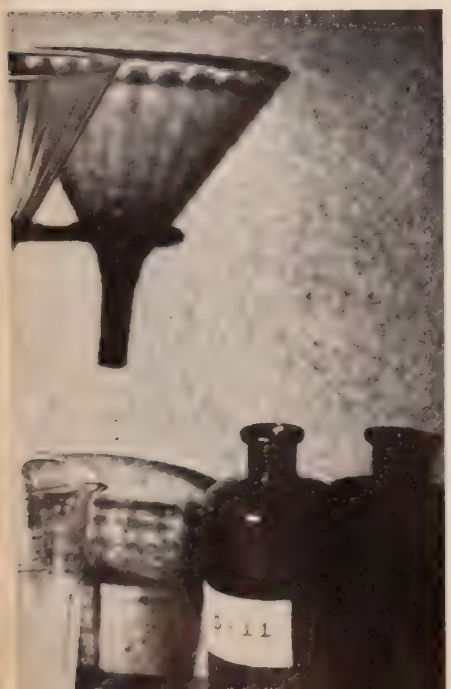


● After the film is carefully wound on the developing drum a lot of things can happen to spoil results if the developing formula isn't just right, temperatures are off, or the film is carlessly handled.



● Although prepared developers are available, many photographers prefer to mix their own. Here, care in measuring and compounding is essential for successful results.

● Developing solutions which have been carefully prepared can be used over again if stored in dark amber bottles, tightly corked.



The Chemistry Side Of Title Film Developing

Tips On Darkroom Procedure That Insure Professional Quality In Home Movie Titles

By ARTHUR M. SHARP

A background of experience in photo chemistry is unnecessary for the amateur interested in developing titles. The routine is simple and straightforward, but sometimes one hesitates to delve into this interesting phase of the hobby because it is chemistry. There seems to be so many "do's and don'ts." The written formula sometimes has a word of warning appended which often makes the beginner feel rather wary, instead of inspiring confidence.

If, instead of following directions blindly, one inquires into the reason why, a better understanding will invariably result. The necessary steps become logical and easily remembered. Rather than learning rules and routine procedure step by step, one gets the habit of thinking the method through. When this occurs the whole process becomes second nature and automatic.

Formulae for photographic chemistry are always written so that the chemicals are added as they are read. The first step usually calls for a definite quantity of water at a given temperature. This temperature is generally high enough to help the solids dissolve, yet not so high that it causes trouble.

Therefore, in compounding the solutions, we need only do one thing at a time, viz: weigh each chemical carefully and accurately, then add to the water and dissolve. It is definitely important to dissolve the last substance added before another ingredient is poured into the graduate. After all, it is only common sense to give the liquid a chance to do it's work before overloading it with a second burden.

As these solids are mixed with the original amount of water, the temperature of the solution will drop. When the last chemical has been added, more water is required to keep all these solids in solution at the lower temperature. Generally the last line of the formula specifies, "q.s.,"—a quantity sufficient (of water) to adjust the volume to a specified amount.

With the above precautions the developing and fixing solutions are certain to be compounded properly. A solution which has been carefully made can be used over and over again within certain limitations. Cool conditions (neither extremes of temperature), and absence of light and air will insure long life. Most every home has some closet or shelf, where the temperature is fairly constant, that will make a suitable storage spot for the bottles. To minimize the effect of air on the compounded formula, it is customary to store the solutions in small containers, preferably of amber glass, so that they can be kept full of liquid. The dark amber glass retards light action, thus adding extra life to the chemical solutions. A label giving the date of preparation of the solution should be attached to each bottle Then, when the developer becomes discolored or the fixer starts to foam, indicating time to discard, the date on the label will verify this.

Just as it is important to use the correct amount of water in compounding solutions, likewise in washing it is necessary to use sufficient water. The chemicals used for processing the titles must be completely removed in the washing process. To do this properly requires enough water to dissolve all remaining traces of the original solutions. The emulsion on the film absorbs a considerable quantity of chemicals (a necessity for even development), which can only be removed by washing the film long enough.

Suppose one gallon of water is the right amount for soaking the chemicals out of the emulsion. It is far more efficient to divide that gallon into ten parts, so the film can be immersed in ten

● *Continued on Page 297*

"CHERRY BLOSSOMS"—E. J. Eisenmeier's photo on opposite page—becomes a timely title background for springtime movies when the title text is arranged in block letters on the photo and the composition photographed with your camera from a distance of thirty inches.





● Lines, angles and motion require especial consideration in planning symmetrical effects. Contrasting objects, if intersecting the boundary of a picture, could be distracting; but if used advantageously, lines or contrasts can be made a useful controlling factor, leading the eye to the focal point desired.

DYNAMIC SYMMETRY OF COLOR

The Science Of Color Arrangement In Cinematic Compositions That Influences Audience Perception

By RICHARD J. COWAN

● It is not altogether a disadvantage that closeups made at normal apertures have such limited depth of field. As a consequence the eye is discouraged by the vague background and concentrates upon the sharply focused object featured.



WHILE color is easily discernible as an influence of symmetrical characteristics in nature's all-dimensional environment, it may, because of our familiarity with it, lull our sense of proportion and invite its inadvertant use.

Color is glamorous, yet color is such a simple thing—such a part of our every-day lives—that we may fail to fully appreciate its importance. In photography, such technicalities as exposure, latitude of film, focal distance, etc., could easily divert one's attention from some of the outstanding possibilities offered by color.

Selection of colors for the sake of harmony or the "striking" effect of contrast is quite a different matter from the *arrangement* of colors for the purpose of gaining smoothness of vision and *ease of interpretation.* The latter purpose, highly desirable in the motion picture, is advanced by the application of *Dynamic Symmetry*—forceful control of perception.

Dynamic symmetry of color, as theorized here, may be construed as the individual interpretation of the author. Be that as it may, the theory is evolved from recognized facts that apply to the science of optics, and mechanical symmetry. Symmetry of color may be compared to design or 'tailoring' in a garment, as distinguished from the material of which a garment is made.

Before going further into the subject of color, let us give consideration to the under-structure of its support—the cinematic illustration to which it is applied—and from

● *Continued on Page 287*



● Charles Herbert moved in close with his camera to catch detail of action as well as expressions of these native West Indians using a huge stone in a primitive method of pile driving.



● If you're tired of making kiddie movies, try staging all action in closeups. Note the interest Harold Lambert has injected into this shot by staging the action to catch interesting expressions of both man and child.

● Movies of children can be of more than ordinary interest if the subjects are given something interesting to do. Here J. M. Gray posed his daughter at mother's bread board, made this closeup of the youngster cutting cookies. Isn't a scene like this more interesting than a random shot made of the child toddling in the garden?





● Staging a bit of action like this at close range, before the camera, nets a scene that enlivens a routine sequence of tennis shots. Remember this when shooting movies of friends playing tennis, golf, croquet, etc.

Action Closeups

ACTION! That's the story-telling stuff of which movies are made! Dramatizing action in closeups is the trick that identifies the work of skillful cinematographers; it's the knack that all movie makers should acquire to give a measure of "oomph" to their personal movies. Regardless of the subject to be filmed, there is always a moment when moving in close with the camera will catch the action in a more picturesque, perhaps more eloquent picturization. The knack of filming superlative closeups means catching interesting action at close range at its most dramatic moment.

● Don't be afraid to get your feet wet, and your camera, too, in order to get closeups of interesting action of your subjects in the surf. Of course, if you have a telephoto lens, you can make a shot like this at a safer distance from the water's edge. But isn't this picture by Harold Lambert more appealing than a long shot of the same scene?







● Landscapes and other scenic shots were successfully intercut with scenes of sugar mills and industries. The treament is logical and made use of much interesting scenic footage.

● Tieing together the various sequences of "F.O.B. Hawaii" are shots similar to this scene of GI "tourists" at Fort Kamehameha. Thus is implied, in the documentary treatment of the film, that what is shown is what the soldiers saw on their tour.

POSTWAR PICTURE PROJECT

Filmed While In Service, Given Travelogue Treatment In Editing, Odd Rolls Of Kodachrome Become "F.O.B. Hawaii" — A G.I.'s Record of Off-Duty Activities In Hula-land

By ROBERT H. KLUCKHOHN

CINE cameras soon will be grinding away on all the things which we had promised ourselves we would film after the war. Great and wonderful will be epic pictures produced. But what of the pictures we filmed during the war?

When film was so scarce as to cause a great furor when the local camera store received its quarterly allotment, we were reluctant to use any of the precious stuff for titles; titling could be done later. And so, most of us have many potential masterpieces stowed away in the original manufacturer's cartons; unedited, untitled, and all but forgotten. But now, with sufficient film on hand to make it possible, many amateurs are inclined to move on to new cinematic adventures, rather than complete the old.

In the writer's own case, the first year of the war found him in the Army in Hawaii. Color film could still be had in small amounts and by the end of the year, some 1000 feet of 8mm. Kodachrome, had been shipped home. This covered every conceivable subject from straight "tourist" pictures, through native life and personal "snapshots," to industries and flowers.

Some months ago, the necessity of prowling through literally dozens of small film reels to find one particular scene, and of apologizing to guests for the delay entailed, resulted in a firm resolve to do something constructive. The end result, thus far, has been a 400 foot 8mm. picture of the documentary type, called "F.O.B. Hawaii" in commemoration of the manner in which the film was often sent home. Sufficient material still remains for three more pictures: a 200 foot flower picture, a 200 foot reel of strictly personal shots, which is now being edited and titled, and another film of indeterminate length dealing with oddities in Hawaiian life.

The problem of wading through such a vast amount of material was, at first glance, a difficult one, but it finally resolved itself to a rather simple systematic scheme. Each reel of the material was given a number and then projected. Each scene in the reel was identified by number and



● No film of Hawaii would be complete without a grass-skirted hula show. Here one is staged by the Royal Hawaiian band. Other hula sequences were shot and cut into the film at various points.



● Contrasted with scenes of places of worship is this sequence of a concert by the Royal Hawaiian band in which Miriam Leilani, soprano, does a hula.

a written description made of each scene as the film was screened. Thus all scenes were completely catalogued, indicating where they could be found. The original list looked something like this:

REEL — HAWAII 1

Scene Description	*Scene Number*
King street at Honolulu Hale	1
Royal Mausoleum, Nuuanu	2
"H" Company Machine Gun School	3
Lizard	4
Sacred Falls	5

When the list of scenes was completed, it was carefully studied to determine what sort of continuity could possibly be assembled from the footage. The most obvious treatment was a straight documentary, because the majority of the scenes were unrelated and uncoordinated, and by basing the film on the general subject, "What soldiers and sailors saw in Hawaii," it would be possible to develop an interesting picture.

Again the list was gone through, this time with a blue pencil. All scenes which could be used in the documentary plan were checked. Then a second list was made, showing only the scenes thus checked and their location on the reels, as:

F.O.B. HAWAII

Scene Description	*Reel*	*Scene Number*
King Street at Honolulu Hale	1	1
Diamond Head from Waikiki	6	5
Oahu Stake Tabernacle, L.D.S.	2	18
Kapiolani Park	1	4

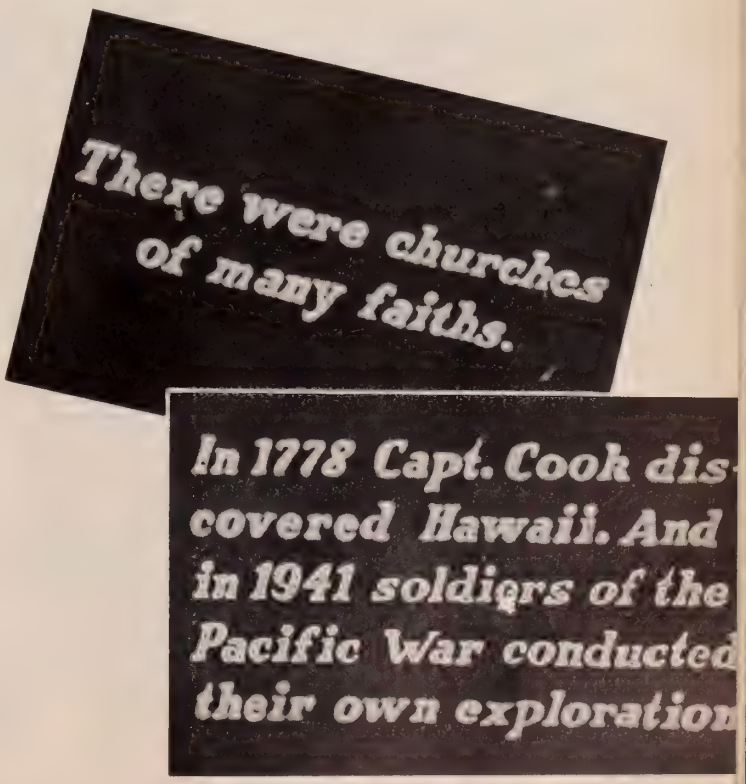
This second list provided material for the actual cutting and titling script. By consideration of the subject matter of the list, a tentative cutting script was worked out, and this was confirmed or altered by a second projection of all scenes concerned. When the cutting script was complete, so far as the order of the scenes was concerned, titles were written. These were made as brief as possible. Shots of signs describing the scenes were used when available, thereby reducing the amount of titling. Titles were written into the cutting script where they appear in the final film, and the script was then complete.

Before the final cutting was begun, the necessary titles were made. Hand lettered with white showcard color on black stock, 9 by 12 inches, the cards were filmed with black and white reversal film. When returned from the laboratory, the film was placed in a single-solution green toner, which gave the final effect of clean-cut white letters on a dark green background. They are easy on the eyes and blend in well with the Kodachrome scenes.

The remainder of the work was simply cutting and splicing and presented no particular problem, with the exception that all of the Kodachrome had been vaporated prior to editing, and some difficulty was experienced in scraping the emulsion from the base.

A portion of the cutting script is reproduced below. It was designed to fill the need at hand, and does not purport

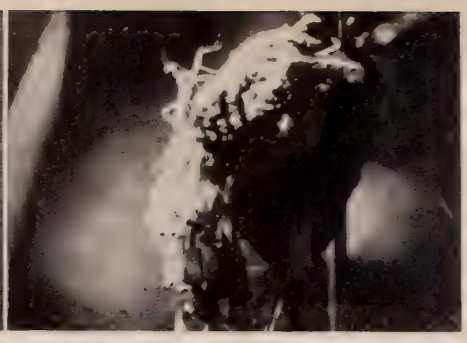
● *Continued on Page 305*



● Hand-lettered on black paper, titles such as these were photographed on black and white film and toned in a single-solution green toner. On the screen the titles with white lettering over a dark green background harmonize with the Kodachrome scenes.



● This series of 16mm. frame enlargements demonstrates the meticulous care that went into the photography of a small garden insect.



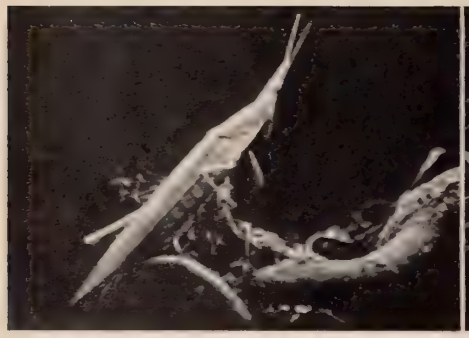
● Here baby mantes emerges from the nest in the warmth of bright May sunshine.



● Not more than a half-inch in length, the youngsters hang inanimately from a twig to dry in the sun.



● Here we see the grotesque head of an adult mantis as it stalks a grasshopper.



● The grasshopper is unaware of impending danger, for the mantis is cleverly camouflaged against even the sharp eyes of insects.



● Here the mantis has pounced upon the grasshopper and is slowly crushing it to death.



● Picking up the 'hopper, as one would hold an ear of corn, the mantis takes a bite of the carcass.



● On the screen this vivid closeup shows the intricate jaw mechanism of the mantis in operation as it devours the 'hopper.

An Adventure In Ultra Closeup Filming

By CURTIS RANDALL

THE story of a most unusual filming adventure which Home Movies' editors hope to bring to readers in the future is the ultra close-up study in 16mm. Kodachrome of that tiny but highly destructive garden pest, the aphis, now being undertaken by Fred Ells of Santa Monica, California.

Here, indeed, is a challenge to the skill of a movie amateur who only a few years ago filmed one of the few sucessful motion picture studies of another garden insects, the praying mantis, an undertaking that required skillful use of the camera plus a thorough knowledge of the application of extension tubes in microscopic cinematography.

But until we can relate fully Mr. Ells' experience in filming the life and habits of the aphis, let us tell you something about his now famous 16mm. Kodachrome picture, "Garden Gangsters," depicting the life story of the mantis, which may give an idea of some of the problems he will encounter in attempting to make a similar record of an insect many times smaller in size.

"Garden Gangsters," which has been shown extensively among amateur movie clubs, was filmed by Ells several years ago while he lived in Japan, where he was attached to the Yokohama offices of an American oil company. When the Nipponese first began to rattle the saber, long before the sneak attack on Pearl Harbor, they closed Japan's streets and countryside to photography of any kind by aliens.

By this time Fred Ells had become an avid cinebug, devoting most of his week end and holiday liesure to making seri-

● *Continued on Page 292*



● Fred Ells, of Santa Monica, California, who filmed "Garden Gangsters," is currently making tests with his Cine Special preparatory to filming a new microscopic study of insect life, this time that of the aphis. Ells began making 16mm. movies in 1924, is a pioneer member of the Los Angeles Cinema Club.



● One's imagination is challenged by compelling narrative for a scene such as this which states: "Air mail for the Latin Americas—fleet wings that shorten travel time of modern communication, speeding industry and trade, cementing friendly relations."



● The writer could have said: "This is Varadero beach near Havana." How much more informative, however, is this description of the scene: "This eight-mile stretch of natural beach at Varadero is 75 miles east of Havana. It's airport, when completed, will enable one to land his private plane in the center of this tropical vacationland."

● Regardless of the subject, be it machinery or food, travel or education, the appeal to emotion through the spoken commentary is an important factor in the success of narrative-films.



PUTTING WORDS TO YOUR FILMS

Narration, Whether Recorded Or Spoken Off-Stage, Is All-Important in Modern Presentation of Non-Theatrical Films

By DONALD MANASHAW

"THE pictures of our plant operations were fine, but the commentary of Lowell Thomas and the effective way he spoke it contributed most to success of the picture."

This testimonial from the sponsor of a 16mm. industrial film emphasizes the importance of carefully planned narrative, whether the picture is a serious amateur effort or a professional job. More and more amateurs, of course, are applying sound to their movies, with many developing a professional-like skill in narrating the commentary for their films. Thus the narrative script becomes all important in the successful production of sound for such films.

Obviously, this is a subject of timely importance for the advanced amateur—the cinebug who has augmented his camera and projector with sound recording and playback equipment, or the serious 16mm. filmer entering the field

● *Continued on Page 284*



● The author is pictured here checking a narration script with Lowell Thomas. Before he joined the Navy, Don Manashaw collaborated with Thomas on a series of 16mm. motion pictures for the Waterman Steamship Corp.

Experimental Cine Workshop

GADGETS
TRICKS
SHORTCUTS

$1 to $5 are paid readers for ideas for gadgets, movie tricks and short cuts in movie making used on this page. Describe your gadget or idea briefly and submit it with rough sketch or photo to "The Workshop Editor," Home Movies, 6060 Sunset Blvd., Hollywood, California.

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Indoor Reflector

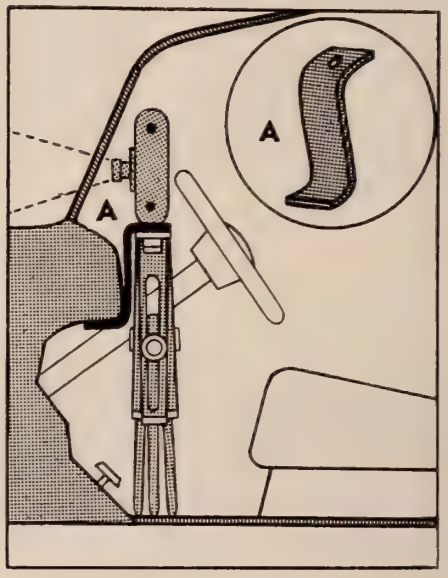
Light reflectors, such as used out of doors for throwing light into shaded areas, can be used indoors with equal effectiveness to fill in shadows in close shots, often for supplanting an extra light source. For indoor use, portability is a requisite and therefore the reflector should be mounted on a standard that permits it to be moved easily and to remain firmly in position once it is set, similar to one illustrated in photo above.

This reflector consists of a wooden frame to which a panel of wallboard has been tacked. Surface of panel is painted with chrome aluminum paint. Bolts set in panel frame at either side fit in brackets mounted on the stand. Wing nuts enable setting and locking panel at any angle.

The standard uprights are pieces of two-by-twos reinforced with angle irons at the base. The two cross pieces swivel and fold together when it is necessary to pack the reflector for transporting from one location to another. Casters attached to the base complete the unit.—*Arthur H. Smith, San Francisco, Calif.*

Car Camera Support

Your tripod, if it may be telescoped small enough, may be used as a support for your camera for shooting as you drive your car. Only a simple little gadget is required to make this possible; this is an "S" shaped bracket that may be made from a short length of strap iron. After drilling a 5/16" hole at one end, the bracket is placed over the tripod screw. The camera is then

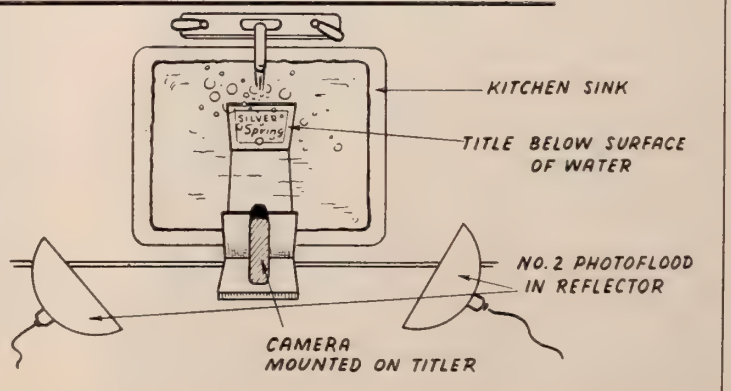


mounted upon it as shown at "A" in the sketch above. The tripod legs are then extended, as required, to cause lower turn of bracket to fit snugly against bottom of dashboard of the car. Gadget makes it possible for camera to be mounted within car for use of either the driver or person seated beside him.—*Roger McComb, Tacoma, Wash'n.*

Title Special Effects

Below is a novel idea for a series of titles for a picture with an aquatic or marine theme. Result obtained is the natural effect of water and bubbles fading in and out each title. This may be accomplished as follows: With stopper in place, fill the kitchen sink with clear water. Insert the title holder end

SPECIAL EFFECT FOR TITLING



of titler beneath the water, as shown in diagram, and after opening the water faucet to allow a stream of water to flow over the title, start the camera. Reduce flow of water gradually, shutting it off altogether. Continue filming title for required length of time, then turn on water again to obscure the text and stop camera. Change title card and repeat procedure.

Obviously, watertight or waterproof title cards must be used for this effect. A suggestion is to letter titles on panels of glass with oil colors. Another is to sandwitch the title cards between two panels of glass and seal the edges with scotch tape or sealing wax.—*George Schneider, Philadelphia, Penn.*

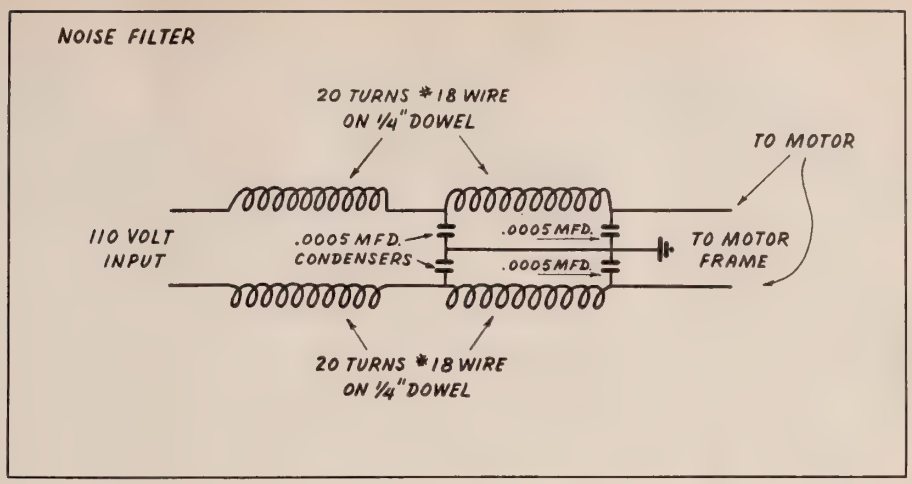




Background For Titles

An effectvie method of making titles with a moving background is to letter the title on a panel of glass and shoot through this glass with the appropriate background behind it. I have a sheet of glass about 24 by 30 inches mounted in a decorative frame. The title letters are cut out of white paper and pasted on the glass. When the title is shot, the letters are peeled off with a razor blade and the glass made ready for use again. I found that Cico paste will hold the letters on the glass and not peel off when the paste dries.

When I wish to make a title of this kind I pick out my location and set up my framed glass title on two sticks so that it is just the right height to shoot through with my camera mounted on a tripod. The camera should be just far enough from the title set-up so that the frame just fills the view finder. In the title illustrated here, I had the girl carry a large pumpkin from a distance behind the title set-up until she arrived to within a few feet of the glass. All this time I was shooting the picture. Then as she paused for a few minutes behind the title I removed the set-up and made a short shot of her standing still holding the pumpkin in her arms. This gave the effect of the title suddenly disappearing and the full view of the background was shown at left—*J. Greene Mackenzie, Atlanta, Mo.*



Prevents Scratching

In spite of careful cleaning of film gate of my projector, I have found that emulsion particles soon collect again and scratch my films. To remedy this, I now use ordinary ferrotype polish. Rubbed on the film gate with a small piece of chamois, one polishing serves for an indefinite period. Scratches have ceased to be an annoyance.—*Fred Bisbee, Tucson, Ariz.*

Projector-Spotlight

Your porjector will serve as an excellent spotlight for special effects, backlighting, title making and so forth. Simply remove the belt that operates the shutter mechanism and direct the light beam as required. For circular spot beams, cut a round hole in a piece of cardboard and place before the projector light beam.—*George Burnwood, Phila., Penna.*

So Film Won't Go Astray

Whenever I load a new film in my camera, I shoot a few frames of a card on which my name and address is printed. If supply of film permits, I repeat this, upon reaching the end of the roll. Thus if my film goes astray, it may easily be identified by examining the first few frames. As a rule, most processing stations project every film before packing it for re-shipment to its owner.——*E. M. Thornton, Detroit, Mich.*

Noise Filter

The above is diagram of a simple filter which any amateur may build and install on his projector to eliminate commutator interference or "static" where sound equipment is used in conjunction with showing of movies. It should be attached as close to the offending motor frame as possible.

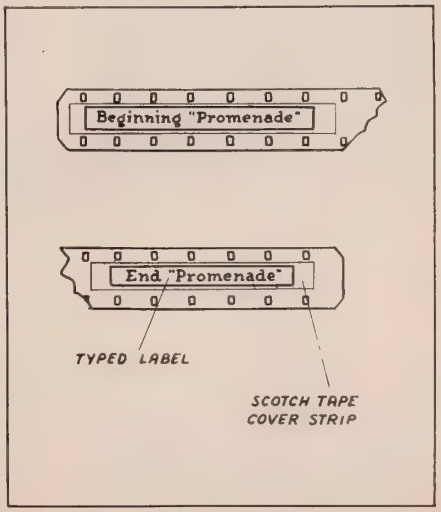
This filter can be made as small as desirable. As shown in diagram, it consists of four small coils of No. 18 enamel or cotton covered magnet wire wound on on ¼" diameter wood or bakelite dowels. The direction of winding should be the same for all coils, as indicated. Twenty turns of wire are required for each coil.

Four condensers, obtainable from any radio parts store, should be mounted as indicated in diagram. Their value is not critical but should be in the vicinity of .0005 microfarads. The ground connection should be made to frame of motor. Effectiveness of filter can be improved, in some cases, by reversing the input and output leads in each circuit.—*H. M. Carioni, Ontario, Canada.*

Film End Labels

Labeling both ends of a reel of film enables projectionist to quickly identify a reel as well as to determine whether it

• *Continued on Page 303*



KODAK MOVIE ACCESSORIES ARE BACK!

HERE are just a few Kodak accessories—now returning in growing quantities—for better, more varied movie making . . . for superior, more interesting movie shows.

Precision built, they supplement fine movie cameras, complement top-notch filming skill.

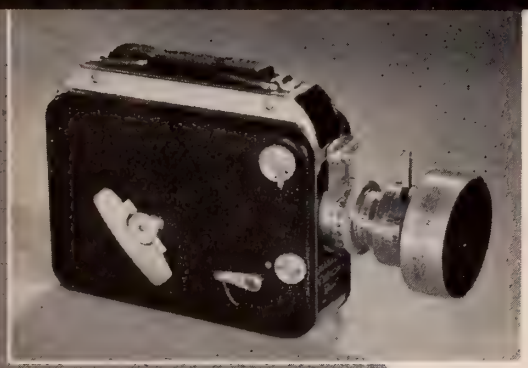
See your Ciné-Kodak dealer about these and other Kodak movie accessories. Many are available right now. Soon, Kodak's full-range equipment and accessory line-up will return to fill your every movie requirement. Eastman Kodak Co., Rochester 4, N. Y.

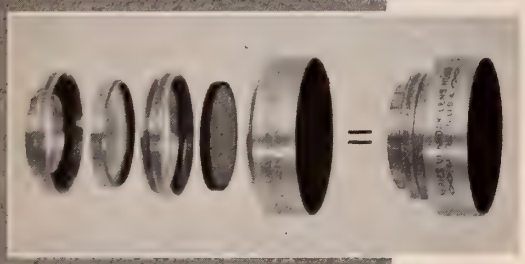
ters . . . Pola-Screens

. . . for special screen effects in full-color or black-and-white

FILTERS—with Kodachrome, for more varied use of color film; with black-and-white, to heighten sky and cloud contrast, to reduce haze; Pola-Screens to deepen blue skies with Kodachrome, to control unwanted reflections; Portra Lenses for extreme close-ups; Lens Hoods to shade lenses and attachments.

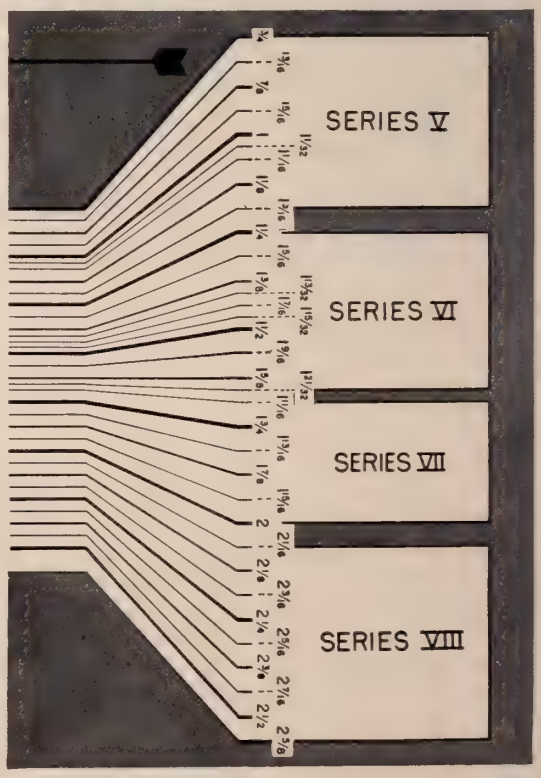
Filters can be obtained in mounts that slip directly over the standard lens . . . or unmounted as part of Kodak Combination Lens Attachments, adaptable to both standard and accessory lenses. In a Combination setup, filters may be used separately or with Pola-Screens, Portra Lenses, and Lens Hoods.





Left, above—Pola-Screen and Lens Hood in Combination Attachment on the "Magazine 8." *Left, below*—Adapter Ring, Supplementary Close-Up Lens, Retaining Ring, Filter Cell, and Lens Hood.

Right—Lay the scale across the lens so that the arrow is at the outside of the lens mount. The location of the other side of the lens mount will show the Adapter Ring size in inches and the series number of all lens attachments for that lens. Order Rings by size in inches . . . attachments by series number.



Below—A table showing the filter mounts required to fit the standard lenses of Ciné-Kodaks of current and recent manufacture. Filters in W mounts are slipped into the lens barrel in place of the regular lens hood . . . in Z mounts, they are placed directly over the standard lens mount. Both make for real ease in filtered filming.

FILTER MOUNTS FOR CINÉ-KODAK STANDARD LENSES

Camera	Lens	Mount or Series
Ciné-Kodak Eight-20	*f*/3.5	Z
Ciné-Kodak Eight-25	*f*/2.7	Z
Ciné-Kodak Eight-60	*f*/1.9	Series V 13/16
Ciné-Kodak Magazine 8	*f*/1.9	Series V 15/16
Ciné-Kodak E, *f*/3.5	*f*/3.5	Z
Ciné-Kodak E, *f*/1.9	*f*/1.9	W
Ciné-Kodak K, *f*/1.9	*f*/1.9	W
Ciné-Kodak Magazine 16	*f*/1.9	W
Ciné-Kodak Special	*f*/1.9	W

Supplementary Lenses



. . . for close-up filming with a 25mm. (1-inch) f/1.9 lens

SUPPLEMENTARY LENSES in W mounts—here's a simple way to real close-ups with Ciné-Kodaks having built-in or auxiliary focusing devices . . . to the magnification of tiny objects to screen-filling proportions.

On a 16mm. Ciné-Kodak, these Supplementary Lenses cover fields as small as $2\frac{3}{4}$ x $3\frac{7}{8}$ inches. And when the 25mm. *f*/1.9 lens is seated on the "Magazine 8," field sizes can be reduced to about a fourth of those obtained on a "16."

It's a simple matter to convert from "average" shooting to close-in movie making with Supplementary Lenses. Merely slip them directly into the standard 25mm. *f*/1.9 lens in place of the regular Lens Hood . . . and you're ready to make movies in a matter of seconds.

Lens Extension Tube Outfits



. . . for near microscopic close-ups with 16mm. movie cameras

LENS EXTENSION TUBES advance your close-up filming to almost microscopic proportions. Through the use of extension tubes, holder, and adapter in various combinations, you can cover areas only a fraction of an inch in width.

Yes, here's the way to a whole new field of close-up movie making so precise that some means of visual focusing is essential. The built-in Reflex Finder of the Ciné-Kodak Special and the Focusing Finder for the "Magazine 16" are designed for just such precision, ultra close-in movie making.

With the standard 25mm. *f*/1.9 lens reversed in the outfit holder and in combination with 1-, 2-, and 4-inch extension tubes, a minute field of .03 x .04 inches can be obtained at a lens-to-subject distance of about 10 inches. And scores of other combinations of tubes and various lenses are possible.

Extension Tube Outfits for "Magazine 8" movie cameras will be back soon, too.

Focusing Finder for Magazine Ciné-Kodaks





...for accurate through-the-lens focusing and framing

THE FOCUSING FINDER is slipped directly into a Magazine Ciné-Kodak—in place of the film magazine. In position, it makes possible accurate focusing and centering without parallax with all focal length lenses at all subject-to-camera distances.

Focusing and framing are accurate, because you view the image formed by the "taking" lens . . . because you can magnify a portion of your subject for critical focusing . . . and because you see exactly the field of the lens—no more, no less.

Here, then, is the way to exactness in close-in filming with Supplementary Lenses, with Lens Extension Tube Outfits, with telephoto lenses extended beyond the focusing scale—a close-up feature of all Ciné-Kodak Telephoto Lenses.

Right now, only the Focusing Finder for the "Magazine 16" is available in quantity. Soon, that for the Ciné-Kodak Magazine 8 will return, as well.

Koda

★

Closeups

★

Donald Manashaw, recently discharged from the Navy's training film and motion picture branch as Lt. Commander, has opened his own business at 645 Screenland Drive, Burbank, Calif. Manashaw will offer professional as well as amateur producers 16mm. optical printing in color and black and white, specializing in wipes, montages, changing of silent speed to sound speed, making close-ups from long shots, "freezing" frames (stills), reverse action, and extending the length of any scene.

★

Warren White, of Los Angeles has finished production on his initial 16mm. sound film, "Spin Whizzers," a remarkable educational documentary on the gas model aeroplane hobby. Marked by exceptional color photography plus skilful editing, White's film is further enhanced by the able narration of Maurie Webster, C.B.S. radio announcer and newcomer in the field of motion picture narrators.

★

Cine-Pic, of Honolulu, has just completed a 16mm. sound and color film on subject of racial tolerance, pointing out how a heterogeneous population can live in harmony. Most of the production was filmed in and around the McKinley High School in Honolulu.

★

Donald Sothern, Thomas Massecar, George Holt and Murray Poznak, all ex-GI cinematographers, have banded together and formed American Pictorial Service in New York City. Group plans to offer their services in the production of sound and color films, and still photography for the advertising and publishing trade.

★

Lawrence M. Regan, in association with Nicholas J. Beck, and James W. Atkinson, Jr., have organized Industrial Arts, Inc., in Detroit, Michigan, with a capitalization of $50,000.00. Output of firm is scheduled to include 16mm. training films for industrial and other uses.

★

Willard Van Dycke and Irving Lerner, Washington, D. C., have concluded a deal with the State department for the foreign distribution of an untitled 16mm. picture which they have pro-

• *Continued on Page 298*



• The release prints of "Navajoland," produced by Telefilm, Inc., for the A. T. & S. F. Ry., are examples of the best quality 16mm. duplicating obtainable today. Excellent cinematography plus specialized treatment in the duplicating have combined to produce top quality prints.

QUALITY IN 16 MM. DUPLICATE PRINTS

By J. H. SCHOEN

★ A FILM recommended for study by all who are interested in commercial 16mm. film production is "Navajoland," produced for the Atcheson, Topeka and Santa Fe Railroad. This picture demonstrates the ultimate in duplicate Kodachrome release prints, excelling in color fidelity, clarity of image and in sound reproduction many of the run-of-the-mill color duplicates to be seen today.

Unquestionably securing dupe prints which approximate the original Kodachrome is constantly the expectation of the producer, but, this being a phase of production beyond his realm of operation, he has, until now, been unable to guarantee the quality of his color release prints.

"Navajoland" prints are as close to the original Kodachrome in quality as it is possible to get. The fuzziness of detail and the reddish tones so often associated with color dupes are absent, and there is detail in objects ranging from closeup to infinity equalling that in the best originals.

A single production credit appears in the opening titles: "Recorded by Telefilm." So inquiry was made of Telefilm, Inc., whose studios are in Hollywood, and it was learned that this company had produced the film in its entirety. Here again is demonstrated the fact that when one organization handles a color production, from the photography to making the duplicate prints, quality can be controlled throughout, the same as is done by Technicolor in the production of theatrical color films for Hollywood studios.

• *Continued on Page 298*



● Rev. James K. Friedrich, shown here discussing a script with his director John Coyle, was once told by Hollywood that "the Bible and the box office don't mix."

16mm. Goes To Church

Making Home Movies Was Once His Hobby; Now Rev. Friedrich Is World's Largest Producer Of 16mm. Religious Films

★ THE BIG news today in the field of educational films is the great strides being made by 16mm. films in the field of religion. The teaching medium which has struggled so long to gain recognition as a universal teaching tool for schools and colleges, suddenly finds itself acclaimed by churches of all denominations. Today, churches everywhere are adopting 16mm. religious educational films, both as teaching aids and as a means of building and sustaining church and Sunday school attendance.

The organization chiefly responsible for the churchs' current interest in motion pictures is Cathedral Films and more particularly, its founder, the Reverend James K. Friedrich. Reverend Friedrich *is* Cathedral Films. He personally supervises every stage of each production, from writing the story scripts to selecting the most minute item as a property for a set.

Mr. Friedrich, interesting enough, was once an amateur movie hobbyist. Back in the days when he was a student in college at Red Wing, Minnesota, he purchased one of Bell & Howell's first 16mm. Filmo cameras. Gaining confidence in his ability as a movie maker, after the usual apprenticeship of filming family and friends, Mr. Friedrich boldly undertook an assignment to produce a one reel silent picture for the local American Legion. This marked the first time Friedrich had made movies for money and the success of this film naturally spurred his ambition.

He undertook the exhibition of this film, too, screening it silently accompanied by off stage narration and a background of music supplied by records played on a set of turntables geared to his projector. Thus, while in college, Mr. Friedrich had acquired a taste of both the production and exhibition fields

● *Continued on Page 296*



● Rev. Friedrich has a hand in every production from the time story is written until the final scene is shot. He is shown here filling in for an absent stage hand by holding a basket overhead to shade sun from a player during the filming of a closeup.

● Nelson Leigh, famed for his portrayal of the Christus in Hollywood's perennial Pilgrimage Play, enacts the role of Christ in Rev. Friedrich's Bible films.



With the amateur movie CLUBS

Late news of the activities of groups organized to advance the hobby of amateur movies

DULUTH Cine Club's Herbert Hartig demonstrated, at the club's April meeting, a case he had made to enclose his camera for underwater picture making. Hartig had used this case in making movies recently in the south Pacific. Duluth's April meeting was the organization's annual "Gadget Night," and Ray S. Huey exhibited a gadget for making prints; also George Frazer demonstrated his home made gadget for copying 8mm. film. Albert Delmaz announced that the club's next meeting will feature a light meter clinic at which time various makes of exposure meters will be discussed and demonstrated.

★ ★ ★

WESTWOOD Movie Club, of San Francisco, devoted its April meeting to the subject of Filming The Family. Program chairman George Loehrsen arranged a fine program of six family films, made by various Westwood members, as examples of what and what not to do in making family movies. Films augmented Loehrsen's lecture on the subject. Another feature of the meeting was an "April Shower" of odds and ends of gadgets and accessories, no longer wanted by members, which were auctioned off to other members that could use them.

★ ★ ★

AKRON, Ohio has an enthusiastic movie amateur in Fred A. Hager of 1676 Brown Street, who is anxious to form a movie club in that city—particularly of 8mm. cinebugs. His telephone number is PArkway 5590.

★ ★ ★

PHILADELPHIA Cinema Club members were treated to an interesting study of 16mm. filming at their April meeting when member Harold Hoffman screened his color picture "The Restoration Of Colonial Williamsburg." Hoffman, it is reported, has treated this oft-filmed subject in an entirely different manner than any of the films heretofore made. Reported secretary B. N. Levene: "Notable was the fact that here was a subject previously filmed by our Bob Naentze, also by Eastman Kodak Company, yet its treatment is so different as to demonstrate clearly what an imaginative cameraman can do with a familiar subject."

INGLEWOOD (Calif.) Movie Club members have a unique system of staging their monthly meetings at the home of some member, each taking turn playing host or hostess. Host for the organization's April meeting was Bus and Mary Van Vliete who sparked the meeting with plans for an active spring and summer filming program among members to culminate in the club's annual movie making contest in the fall.

★ ★ ★

TORONTO (Canada) Movie Club held its annual banquet on April 8th with ninety-four members and friends attending. Highlight of the evening was the screening of films entered in the club's annual contest at which time Wing Comdr. J. R. Beale (R.C.A.F.) was presented with the Harold Berk Trophy for the best short 8mm subject, "Artist Village." The Keith Lawrence trophy for the best short 16mm. film was won by Narcisse Pelletier with his entry, "Our Picnic." Jack Nunes-Vas won the Sam Francis trophy in the open class with his picture "News Of The Year."

★ ★ ★

MINNEAPOLIS Cine Club's April meeting was devoted to a program of amateur made films exclusively, at which time the products of the cameras of members George Culbertson, Harold Bronson, W. Block, and Dr. E. E. Henrickson were screened. Charter member, Ormal Sprungman, it was announced, is now editorial director of Western Outdoor Sports Guide, a quarterly being published at San Diego, Calif.

★ ★ ★

MILWAUKEE'S Amateur Movie Society have scheduled for their May 22nd meeting, the first of their annual Novice Contests in which members who have not previously won an award in the club's contests may participate. Stipulations are that 8mm. entries must be between 50 and 200 feet in length; 16mm. entries between 100 and 400 feet. All members of the club in attendence at this meeting will act as judges. Film rating sheets will be distributed to them so that each film may be graded on a percentage basis. Prizes will be awarded films receiving the highest number of points.

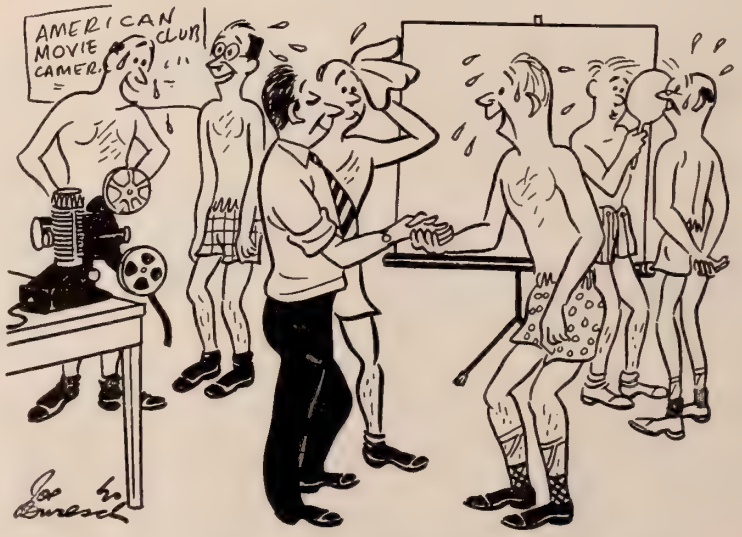
★ ★ ★

LOS ANGELES Cinema Club's secretary, Jack Shandler reports that organization's April meeting marked a new high in membership, the club's roster indicating a total of 165 active members. President Harry E. Parker announced the first of a series of technical meetings for club members to take place about May 1st as a service to the many new members interested in filming and production activities.

★ ★ ★

CINEMA Club of San Francisco, at its April meeting, enjoyed a discussion and

• *Continued on Page 302*



"Very good, Hanson, your fire scenes were very realistic."

Make Your Titles The HOLLYWOOD WAY

WITH THE

BARDWELL & McALISTER MULT-EFEX TITLER



EASY TO MAKE ZOOMS, WIPES, DOUBLE EXPOSURES, SCROLLS, FADEOUTS, FLIP-FLOPS, SWING-AROUNDS, FORWARD AND BACKS, ROLLS, and many other novelty titles.



With the new Bardwell & McAlister Mult-Efex Titler you can now make titles with that professional touch—the way they do in Hollywood. Easy to make zooms, wipes, double exposures, scrolls, flip-flops, swing-arounds, forward and backs, rolls, fadeouts and many other novelty shots which hitherto, have only been possible for professionals. Easy to make process, trick, and special effects with keyholes, hearts and diamond openings.

Now you can do a super-duper job of titling in your own home which will double the interest of your most prized reels.

The Mult-Efex fits any type or model of movie camera in 8 mm or 16 mm.

Comes with full directions which show you how to get the most novel effects easily.

This Titler can also be used for tabletop photography and special effects.

For sale by dealers everywhere. See it at your photographic supply store. Price for Standard Unit $28.00.

The Mult-Efex is the only titler which can be used out-of-doors on a camera tripod. This adds to the number of special effects that can be obtained by using it.

BARDWELL & McALISTER, Inc.

Designers and Manufacturers

Box 1310 • Hollywood 28 • California

NEW SOUND AND SILENT FILMS

★ **Recent Releases for Road Shows, Clubs, Schools and Churches**
★ **Latest 16mm. and 8mm. Films for Home Movie Projectors**



Melody Lane is No. 14 in the series of 17 new Music Movies offered by Castle Films this month. Series brings on film to sound projector owners a wide variety of top tunes sung and played by nation's top entertainment talent. Each of seventeen subjects consists of three great song or dance numbers on one reel. *Melody Lane* features the Dinning Sisters singing "By The Light of The Silvery Moon," "Wait 'til The Sun Shines Nellie," and "Little Grey Home In The West," all with excellent orchestral accompaniment. List price of Music Movies is $17.50 per reel. Distribution is through camera stores and other Castle Films' dealers.



Pictorial's new feature program for 1946 includes an offering of 39 new pictures for 16mm. release featuring a long list of Hollywood's motion picture stars. Also offered are 8 Texas Rangers westerns featuring Tex Ritter and Tex O'Brien and 8 Billy The Kid westerns in which Buster Crabbe and Al "Fuzzy" St. John are starred. Full information concerning availability dates, leases, prices and etc., may be had by writing Pictorial Films, Inc., R.K.O. Bldg., Radio City, N. Y. 20, N Y

Chinchilla Life is a 100 foot 16mm. Kodachrome (silent) subject produced and released by Tommie Braatelien and Ed Drews which affords a study of one of the world's rare animals whose fine pelts are made into costly coats and wraps for milady. Splendid closeups show how these tiny fur-bearing puffballs are fed, exercised and cared for at California's largest Chinchilla farm. Packed with human interest, this footage is a fine documentary with much educational value.



Rhumba is Movie Newsreel's new May release featuring Conchita Lemus, a darling 17 year old dancer, photographed in Kodachrome dancing and singing Rhumba hit tunes as she performs at the swanky Coral Casino, Biltmore Hotel, in colorful Santa Barbara, California. Subject is available in Kodachrome in both silent and sound versions. It is also available in monochrome in both 8mm. and 16mm. silent and 16mm. sound. Free catalog of other subjects available may be had by writing Movie Newsreels, P. O. Box 2631, Hollywood, Calif.

Stray Lamb is an authentic animal adventure picture packed with thrills, suspense and humor. The story depicts the beautiful friendship between Barnaby, a Newfoundland dog and Letitia, a little lamb that strays away after its mistress leaves it to watch a flock of turkeys on her father's ranch. Other animals in the cast are a skunk, racoon, eagle, and mountain lion. Film is Official Films' newest release and is available from dealers and film libraries in 8mm. and 16mm. silent and a special 16mm. sound version.



Reckless Age, 6 reels 16mm. sound, is a Universal Pictures production starring Gloria Jean supported by Henry Stephenson, Judy Clark, and Franklin Pangborn. The story concerns a poor little rich girl who runs away from home to become a salesgirl in one of her own chain stores. Here she finds a lot more fun, gains an insight into her vast business enterprises and ultimately finds romance after encountering some unlooked for complications. Subject will be available, after May 17th, for showing to approved non-theatrical audiences. Distributor is Bell & Howell Filmosound Library, 1801 Larchmont Ave., Chicago, Ill. Rental rate is $17.50.

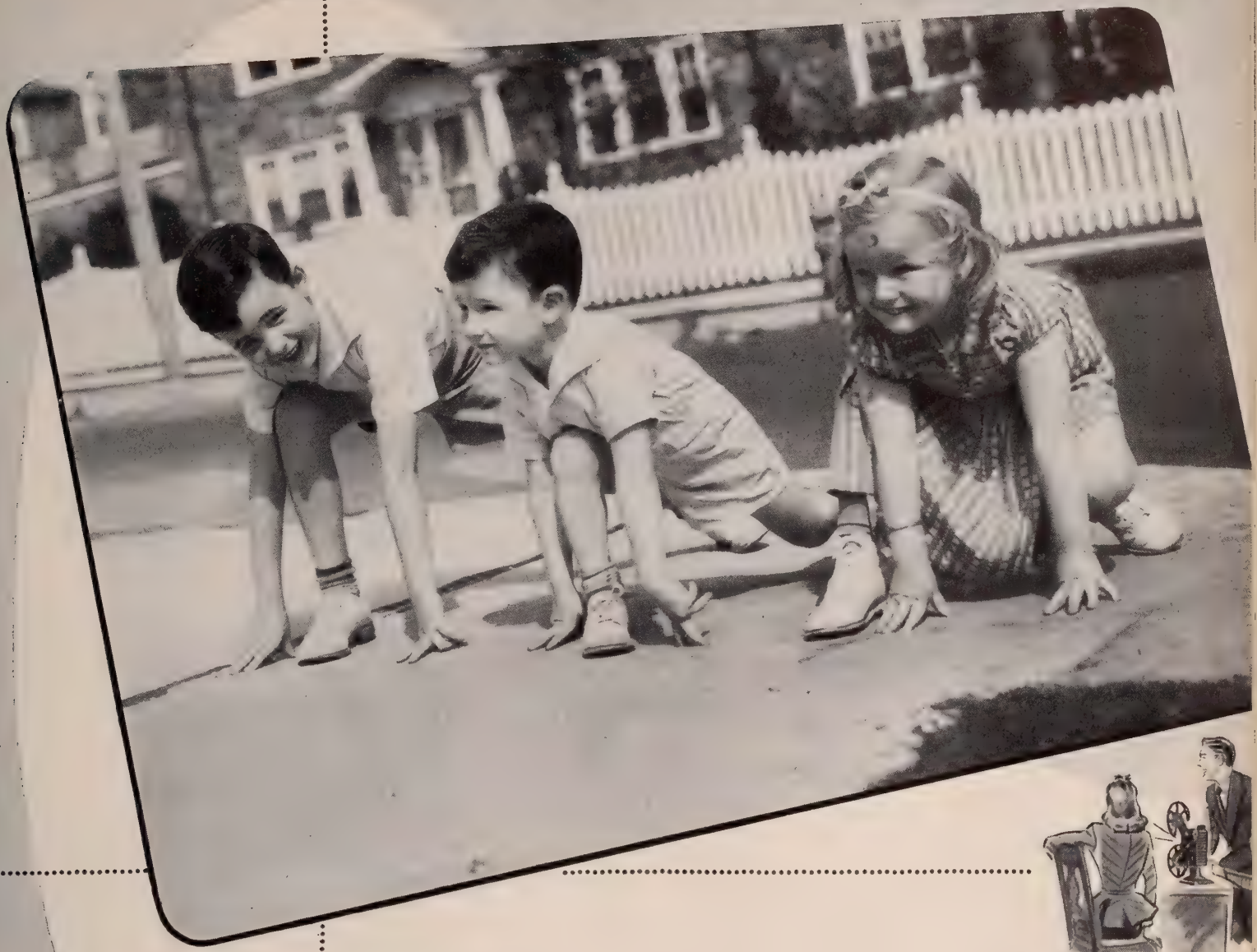


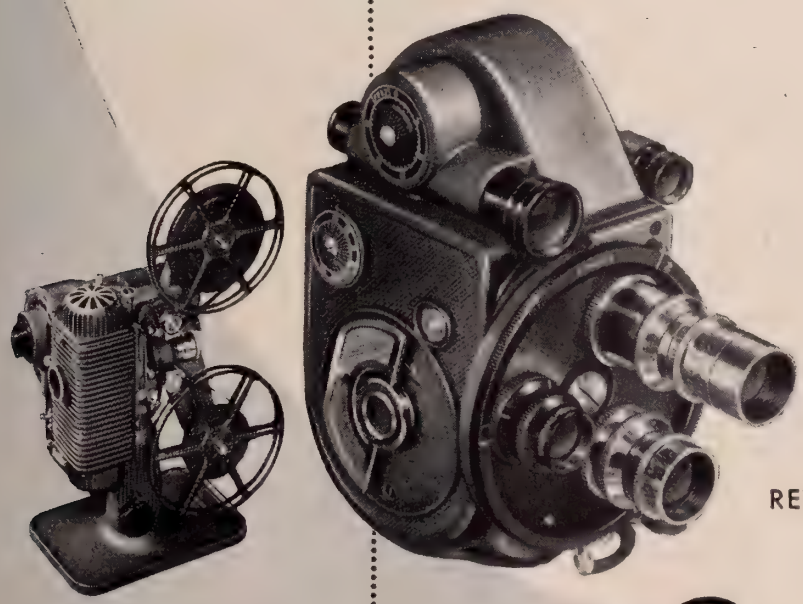
Hollywood Newsreel, founded in 1940 and revived again with the return from service of its originator, brings to sound and silent projector owners an entertaining periodic release which will provide scenes showing Hollywood's top personalities in newsworthy events. Among notables shown in the first issues are Frank Sinatra, Cary Grant, L. B. Mayer, Fred Astaire, Al Jolson, Lou Costello, Gene Autrey, Doug. Fairbanks, Jr., and others. Subjects are available in Kodachrome in 50 ft. 8mm.,

• *Continued on Page 304*

In Pursuit of Happiness

REVERE adds to your pleasur



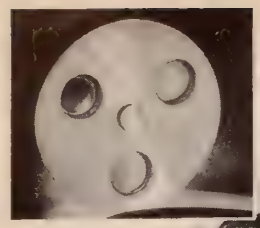


"On your mark, get set---" Who wins doesn't really matter. The *fun's* the thing . . . and the fun o this Big Race will be something to enjoy in the year ahead. For you've captured every endearing second it with Revere . . . in 8mm vivid black-and-white . . . at a complete cost of only ten cents per scene, or slightly more for brilliant natural color. Revere Cameras and Projectors are now available at your dealers. See them soon!

REVERE CAMERA COMPANY, CHICAGO 16, ILLINO

Specialists in 8mm Movie Equipment . . . Exclusiv

Revere —EIGHT



It's New!
PERICO *Demountable* TURRET
Converts B & H "Companions" and "Sportsters" into versatile turret models.

Better Perspective! Close-ups! Candid and Action Shots!



22.95
Plus Tax

Sold on 5-Day Money-Back Guarantee

Take a tip from Hollywood . . . inject professional variety into your movies with the new Perico Demountable Turret, allowing a quick twist-of-the-wrist change from lens to lens. No alteration to camera; no factory installation . . . simply snap the turret in place. Fits threaded 8mm lenses. Finest aircraft aluminum alloy. Beautiful satin finish. See it at your dealers . . . if he does not have it in stock, order direct.

PERRY CORP., CAMERA DIVISION, 3900 ELM ST., DALLAS, TEXAS

Club Project . . .

• *Continued from Page 263*

tion with the dentist's receptionist as he waits his turn in the outer office.

"Things have surely changed since I was a lad," he says. "I can well remember when I had my first tooth pulled." This introduces a sequence which begins with a shot of a lad and his mother in a horse-drawn surrey hurrying along a country road. The boy's face is tied in a kerchief and he is obviously suffering from a toothache. Presently mother and lad arrive at the dentist's office and hurry in. In a set-

SOUND *And* SILENT FILM LIBRARIES

WHERE TO RENT OR BUY *8mm* AND *16mm* FILMS

ALABAMA

BIRMINGHAM 1
Wilfred Naylor
1907 Fifth Ave. North

CALIFORNIA

I JENA PARK
Buena Park Photo Shop
877 Grand Avenue
HOLLYWOOD
Bell & Howell Filmosound Library
716 N. La. Brea Ave.
Castle's Inc.
1529 Vine Street
LONG BEACH
Tate Camera Shop
2819 E. Anaheim St.
LOS ANGELES
Films Incorporated
1709 W. 8th Street
Hollywood Movie Supply
4279 Crenshaw (Zone 13)
I. T. & T. of the West
3123 West 8th St. (5)
Ralke Company
829 S. Flower St. (14)
OAKLAND
Walter O. Gutlohn, Inc.
Audio Films Co. Branch
4247 Piedmont Ave. (Zone 11)
I. T. & T. of the West
4247 Piedmont Ave. (11)
SAN LUIS OBISPO
Shadow Arts Studio
1036 Chorro Street

DISTRICT OF COLUMBIA

WASHINGTON
Bell & Howell Filmosound Library
1221 G St., N. W.
I. T. & T. of Washington
915 12th St. N.W. (1)

GEORGIA

ATLANTA
I. T. & T. of the South
756 W. Peachtree St. NW
DECATUR
Popular Pictures Company
P. O. Box 223

IDAHO

BOISE
Idaho Library of Visual Education
811 Rossi St.
Williams' Photo Service
1007 Main St.

ILLINOIS

BERWYN
Colonial Camera Shop
6906 Windsor Ave.
CHICAGO
Bell & Howell Filmosound Library
1825 Larchmont Ave.
Bolotin Camera Exchange
729 W. Roosevelt Road (7)
Films Incorporated
64 E. Lake Street
Walter O. Gutlohn, Inc.
'9 S. LaSalle Street (Zone 3)
Ideal Pictures Corp.
28-34 East Eighth Street

ILLINOIS—Continued

CHICAGO—(Continued)
I. T. & T. of Illinois
100 W. Monroe St. (3)
Zenith Cinema Service
3252 Foster Avenue (25)

LOUISIANA

NEW ORLEANS
I. T. & T. of New Orleans
815 Poydros St.

MARYLAND

BALTIMORE
Stark Films.
537 N. Howard St. (1)

MASSACHUSETTS

BOSTON
Don Elder's Film Library
739 Boylston St., Dept. HM
Claus Gelotte, Inc. Camera Stores
284 Boylston St., Opposite Public Gardens
I. T. & T. of New England
115 Newbury St. (16)
Frank Lane & Co.
5 Little Bldg.
Wholesome Film Service, Inc.
20 Melrose Street
BROCKTON
Iris Pharmacy
238 Main St.
QUINCY
Stanley-Winthrop's "Rent-A-Reel" Service
5-7 Revere Road

MICHIGAN

DETROIT
Detroit Camera Shop
325 State Street
ROYAL OAK
Hy-Wilde Camera Shop
1029 S. Washington at Harrison Ave.

MINNESOTA

MINNEAPOLIS
Howard Film Distributors
86 S. 6th St. (2)

MISSOURI

ST. LOUIS
I. T. & T. of Missouri
3326 Olive St.

NEW JERSEY

PASSAIC
The No-Wat-Ka Co.
257 Main Avenue
ROSELLE PARK
Union County Film Service
128 Chestnut St.

NEW YORK

ALBANY
Hallenbeck & Riley
562 Broadway (7)
BROOKLYN
Reed & Reed Distributors Inc.,
7508 Third Avenue (9)

New York City —Continued

NEW YORK
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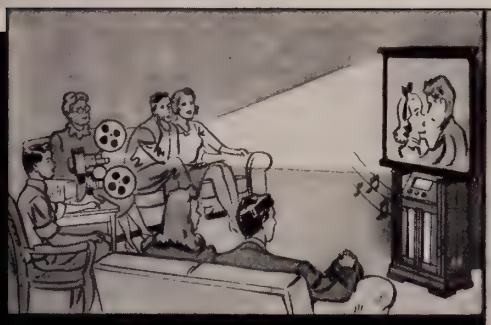
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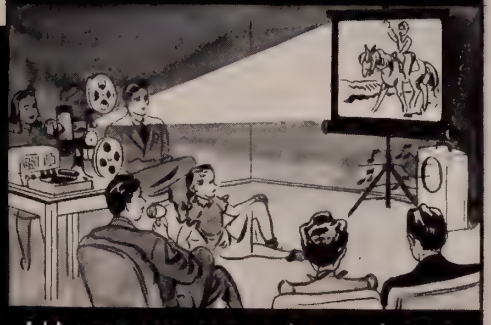




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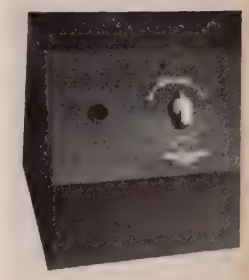
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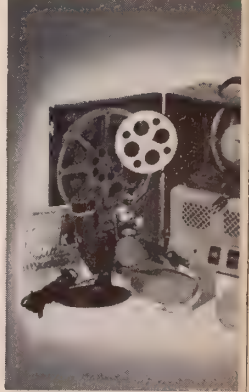
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ting as authentic as it was possible for us to make it, we show the old-time dentist making a cursory examination of the lad's tooth, applying the foot powered drill to the affected molar, and then using the forceps.

At this point, the scene reverts to the reception room and the girl escorts the reminiscing patient to the inner office. Here the dentist's assistant takes over, makes the patient comfortable and performs many of the preliminary duties normally handled by the old-time dentist. The dentist then enters the room, exchanges pleasantries with the patient and proceeds with the work on his teeth.

Returning to the receptionist later, the patient is asked if he would like to visit other departments in the dental office and laboratory. He is then shown a special department in which a young woman assistant administers to the dental needs of children; another in which an attractive miss performs the task of making molds for dentures; and the office and bookkeeping departments, etc.

At conclusion of the personally conducted tour, the patient thanks the obliging receptionist and departs. Thus, through the pictured routine of showing a patient through a modern dentist's office, the dental methods of today are revealed to the public in this 400-foot 16mm. motion picture, and the tremendous strides of the profession are made more compelling through comparison with the methods employed by dentists two decades ago.

Because of the reception given this film by local citizens, our club has been given the impetus to go forward with this type of activity. Our next tentative production is a saga of railroading which we believe opens up unlimited possibilities for all the varied talents within our club. Like "In One Generation," it will also be filmed in both 8mm. and 16mm. Kodachrome, and the 16mm. version publicly screened by an appropriate sponsor.

Putting Words To Your Films . . .

• *Continued from Page 271*

of industrial or educational film production. Where lip-sychronized sound is beyond the means of such filmers, running commentary is the natural solution. While such sound does not have to be synchronized with the film, frame for frame, it must be accurately timed and this depends upon the skill of the script writer, as we shall reveal a little later.

Writing compelling, forceful commentary script is a knack that may be acquired, just as one learns to make better than mediocre pictures with a camera. It takes a little practice, a little study and a willingness to pursue the subject by trial and error methods. In order that the trials and errors may not be unduly prolonged for the novice, perhaps a few pointers here will help him over the rough spots and aid in cutting down the amount of film necesary in the trial runs.

The success of the commentary depends upon how well it is written—how much thought goes into it before it is written; for it is spoken by the narrator exactly as written in the script. There is no ad-libbing. The script writer provides the thought in carefully phrased words; the narrator merely enunciates it.

Over the years, professional script writers and narrators have developed techniques that insure successful commentary for motion pictures. The most important will be discussed here.

What makes good narrative script writing click? Perhaps the most important factor is the appeal to emotion. The average person is more often influenced by emotion than by logic, according to psychologists. A woman buys a certain dress, not because she believes it will give longer wear, but because she feels it will enhance her appearance—make her feel better. The appeal to emotion can be applied to the writing of narrative script regardless of the subject, be it machinery or food, travel or education.

Another important element of a good narrative script is brevity—the art of being concise yet specific. Such trite phrases as "a wonderful machine of our modern age" are no longer used to describe the superiority of a lathe or a threshing machine. Today, the script writer will emphasize that here "is a time-saving machine of marvelous efficiency made possible by today's mass production methods."

In preparing the narrative script, it is important to say just the right amount —not too much nor too little. When too much is said, the audience is likely to weary and forget; where too little is said, the audience may not remember the significance of what it saw on the screen.

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—HOME MOVIES

In writing for publications, such as Liberty and This Week, I have aimed to make my writing pleasing to the eye that it may make lasting pictorial impressions upon the reader. In writing for sound motion pictures, however, it becomes necessary to appeal both to the eye and the ear. What makes the spoken narrative most effective is to keep it from conflicting with the visual impact of the picture—to never allow the eye and ear to receive equally forceful impressions at the same time. If what is seen on the screen explains itself pictorially, there is a momentary lull in the narration to allow the audience to grasp the action visually. Where there is need for oral amplification of the pictorial message, the narration is heard to supply facts that are not made apparent by the picture.

The ambitious amateur, intent upon entering the 16mm. commercial picture field, will undoubtedly undertake the travel or documentary type of productions first. The script pattern for the travel film will allow the scene to flash on the screen a moment before narration begins, giving the eye opportunity to grasp that which the narrator will presently describe or comment upon.

The most common mistake of the novice, in preparing a narration, is to include in the script description of things which the scene itself reveals. Such redundancy also appears in the titling of many amateur films. In describing a picturesque beach near Havana, Cuba, one filmer telling of his Kodachrome scenes, stated in his narration: "This is Varadero Beach with its jade green waters contrasted against the blue sky." How much more interesting to have said: "This eight mile stretch of natural beach at Varadero is 73 miles east of Havana. When construction of Varadero's airport is completed, one may land his private plane in the center of this tropical vacationland" —more words, of course, but the audience is told something *important* about Varadero, described pictorially otherwise by the color film.

In describing unfamiliar but interesting scenic spots and structures it is preferred practice to give pertinent facts not shown on the screen. A shot of a red tiled home may be described, after research for factual material, as "the home of an Indian princess which she has occupied for thirty years," rather than "the red tiled house on the Boulevard."

A further example of this importance of stating *facts*—giving information not seen on the screen—is recalled from one film that included a scene showing bales of cotton being lowered into the hold of a freighter at the waterfront. For this scene I wrote: "Bales of cotton destined for shipment to the far corners of the earth—to be made into gay

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dresses for girls, turbans for the Hindu, perhaps glowing batik in Java or Bali." These are words that, when coupled with the scenes, tend to stir the imagination and thus make the picture more impressive.

Too much emphasis cannot be placed on the erroneous practice of *talking too much.* Remember what has already been said about never allowing the eye and ear to receive equally forceful impressions from the screen at the same time. A safe rule for the novice to follow is always to say too little than too much.

This brings us to the element of music as a means of supplanting the gap between oral statements in the narration. Spectacular color shots are enhanced on the screen not only by an absence of narration but when accompanied by appropriate music. In producing a promotion film for the city of Miami Beach, I invariably used music to accompany the colorful shots of the city's palm-fringed beach. When shots of the city's streets, hotels, etc., appeared, appropriate descriptive narration was resumed.

A familiar type of industrial film, which the beginner may be called upon to produce, is the "trip through the factory." Such a picture may show how an automobile is painted, how a newspaper is produced, or how cheese is made. Producers often refer to such productions as "heartbreakers" because, to the man for whom such a picture is produced, the film is fully as important as "Gone With The Wind!" The smart producer, therefore will do exhaustive research on his subject before starting production, and give particular care to the narration and the background music to insure an emotionally compelling production.

Skillful script writers aim to make the words of the narrative exciting. Everything that is said should be a challenge to the emotions or the imagination. There is no better device for sparking and maintaining audience interest. In the opening sequence of a film, shot in the Vancouver shipyards, we put these words into a worker's dialog to point up the fact the ships were sturdily built:

"I know that these baby flattops are really put together because I have a personal interest in them. My kid brother is in the Navy, down in the south Pacific on one of these ships, fighting like hell. I know the ships can take it, because I see with my own eyes the stuff that goes into them."

Those interested in this phase of motion picture production have had unusual opportunity to study quality, style and the treatment of narration through observing the large number of documentary and information films produced by and for the government during the war, most of which were shown in

Movie of the Month

• From among the films submitted for review by readers each month, the editors select the best and award a Home Movies' certificate for the Movie of the Month. A special illustrated review of the film also appears in the magazine. All films submitted to the editors for review and criticism between January 1st and September 30th, are automatically entered in Home Movies' annual contest, subject to a second review prior to the final judging.

Films receiving Movie of the Month certificates during the past twelve months are:

JUNE '45: "Worth Scouting For," produced by Al Morton, Salt Lake City, Utah. An 8mm. Kodachrome picture, 400 feet in length.

JULY '45: "Old France in Modern Quebec," produced by Elmer Albinson, Minneapolis, Minn. A 16mm. Kodachrome picture, 1,100 feet in length.

AUGUST '45: "Fellow on a Furlough," produced by George Burnwood, Philadelphia, Penna. A 16mm. color picture 350 feet in length.

SEPTEMBER '45: "Ski Time in the Rockies," produced by Norman Shultz, Salt Lake City, Utah. A 16mm. Kodachrome picture 400 feet in length.

OCTOBER '45: No award.

NOVEMBER '45: No award.

DECEMBER '45: No award.

JANUARY '46: No award.

FEBRUARY '46: No award.

MARCH '46: "Escape," produced by H. D. Atwood, Ajo, Arizona. An 8mm. Kodachrome picture, 250 feet in length.

APRIL '46: No award.

MAY '46: "Zoo Album," produced by John Kibar, Racine, Wisc. An 8mm. Kodachrome picture, 125 feet in length.

the nation's theatres. The popularity of this type of film will undoubtedly grow stronger; the documentary film certainly is in its ascendency. The serious amateur, therefore, has still further opportunity to broaden his knowledge of narrative style and techniques through concentrated study of current films in which narration is used—the newsreels, short subjects and the increasing number of 16mm. industrial, educational and documentary films. The information thus gained and applied to his own films experimentally will enable the amateur to move forward toward his goal of more objective picture making.

Dynamic Symmetry Of Color . . .

• *Continued from Page 266*

the symmetrical view-point, the smoothness of vision, and the ease with which an adequate interpretation is possible by those who may appraise the picture.

It is not the responsibility of an audience to determine the degree of symmetrical balance attained in a presentation. Truly dynamic symmetry goes almost unnoticed as a conception of patten detail. The greater the extent of reduction in the required effort for analysis, the less conspicuous "planning" becomes. It is desirable that our audience absorb our story, and not be required to assist with its construction.

While opinions may differ as to the extent of domination of the sub-conscious mind, we are all fully aware of the automatic and instantaneous response of one's reflexes, especially the visual, and these certainly have an important effect where one is called upon to make a rapid evaluation of a motion picture.

It is traditional for the cinema to employ the "lap-dissolve" for ease of interpretation where a dream or memory sequence is the implied meaning. While indiscriminate use of the dissolve would obviously nullify its usefulness at proper occasions, one or a series of lap-dissolves may very effectively incur a continuous flow of thought regarding several subjects or actions which, while remote in one sense, may be intended as specifically inter-connected in theme.

Perhaps some of those odd camera angles we have seen on the screen were used not so much for variety, as we may have suspected, but rather to gain or avoid some unrevealed detail that would effect symmetrical balance; yes, unrevealed perhaps, even though a point of symmetry may have been gained.

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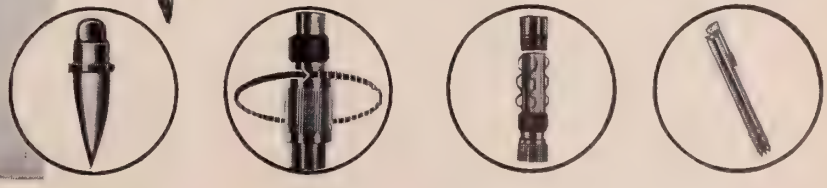


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of a picture, could be distracting to the eyes. But if utilized advantageously, lines or contrasts can be made a useful controlling factor, leading the eyes to the focal point desired.

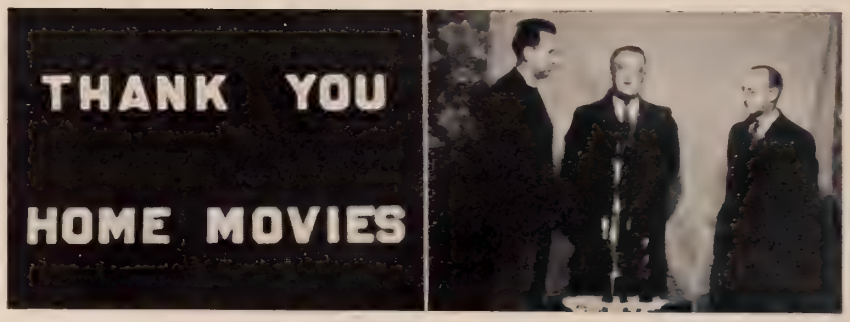
Easy-to-see objects, from which we wish the viewer to grasp a quick but adequate understanding, may well be placed near the center of a bordering field of subdued contrasts. It is therefore not altogether a disadvantage that close-ups, at normal apertures, have such a limited depth of field. As the eyes attempt to roam over the entire scene, in their characteristic exploring manner, they are instantly discouraged with the background and readily concentrate upon the sharply focused object featured.

Ingenuity is the by-word of the amateur because of necessity. But if favorable conditions prevail, the alert amateur can sometimes surpass the professional in ability to accomplish pleasing results. It is the unique ability of the amateur that we are concerned with here. And ingenuity in the application of dynamic symmetry—if the amateur learns to visualize its meaning—offers the simple, the easiest possible, means of gaining and holding audience interest.

Where available locations impose a handicap regarding fixed symmetry in a particular scene, some deficiency may be smoothed over by the manner in which the scene is approached by the preceding scene.

A simple home movie of our boy Joe playing ball with other boys in a back yard, with limited scenic effects, might require some exciting action to maintain interest. Suppose we decide to interject variety: by having a foul ball become lodged upon a roof, with Joe going to retreve it. And excitement: by having Joe slip, only to be saved from falling from the roof by a nail that catches the seat of his pants.

In introducing the scene of the roof, with its probable angles or aspects of irregular contrast, we could first show



● Above, right, is scene from "Thank You" film sent Home Movies editors by George Burnwood. Flanking him is Johnny Burke who assisted Burnwood with photography, and Harry Brautigam who wrote the story for "Fellow On A Furlough," Burnwod's prize-winning film.

George Burnwood, 1945 Contest Winner, Says 'Thanks!' On Film

★ When George Burnwood, of Philadelphia, received the Lloyd Bacon Trophy for the best picture entered in Home Movies' annual amateur contest last year, he said "thank you" in a most unusual way. Several weeks after the handsome trophy had been placed in Mr. Burnwood's hands, Home Movies editors received a 100 foot roll of 16mm. sound film.

On the sound track was Mr. Burnwood's voice in a personal message giving thanks to Home Movies, while pictorially the film showed Mr. Burnwood as he recorded his message. Flanking Mr. Burnwood in this scene was Johnny Burke, whom Mr. Burnwood introduced as the man who assisted him with the photography of "Fellow On A Furlough," the trophy-winning picture; also Mr. Harry Brautigam, president of the Philadelphia 8-16 Movie Club, who wrote the story for the film. Both spoke briefly about the parts they played in the picture's production.

Burnwood then revealed that this "thank you" film was being photographed and recorded in the home of Bill Bornman and that afterward, it was taken downstairs in the basement to Bornman's darkroom and processed in one of the new Morse developing tanks. Judging from the photographic and sound track qualities of the film, this group of Philadelphia movie makers is capable of producing top notch films, silent or sound.

This surprise film tribute, from a winner of Home Movies' top annual award, will be placed in Home Movies' film library and will be available for free loan to established amateur movie clubs.

Joe *approaching* the roof. For example, Joe on a ladder, with the symmetrical background of a blank side of the house, would have all attention focused upon him as he went onto the roof. Thus, thru forceful control of perception, we could *subdue* the ill effect of any harsh contrasts shown here later.

The soothing effect of colors goes far in diminishing harshness of objects, especially in the background—provided conspicuous colors, or shapes, within the background are avoided.

As for the scene where Joe falls and slides towards the edge, a close-up would be required for emphasis of the fall on the roof—perhaps a brief, blurred flash of Joe falling. But the brief action could be easily followed by the audience, if that scene was preceded by a shot of Joe throwing the ball to someone below, who, catching it with a smile, suddenly registers a terrified expression in a close-up. By dynamically creating *anticipation*, the audience is "keyed" to quick action.

Co-relation of colors when changing views is worth all the attention one can spare to gain maximum effectiveness. Either similarity of "object" colors, or similarity of background colors, offer opportunity for a smooth transition from scene to scene. In a series of snow views, with the large areas of white involved, the co-relating factor would be automatic; and the neutral background would appropriately invite the use of brilliant colors for emphasis

A pair of hands clad in bright red mittens, shown in medium close-up rolling a snowball, made an interest-compelling scene in one amateur's picture. The rolling motion of the red mittens emphasized the shape and size of the snowball—the featured object. Although white itself, on a white background, the snowball created a dynamic anticipation for the forthcoming scene, a snowball fight.

Naturalness, is a desirable characteristic in a motion picture, especially where children are featured, and what would be more natural in a scene of a child at play than to have colorful toys strewn about? Yet care should be exercised lest some brightly colored object detract the eye from the portrayal or expression. The delicate reddish hue of a child's face is often lost by the close proximity of a red object, which, because of reflected light, can unduly intensify the red of the under-tones. Or, where the customary "flat" lighting is used, the contrast of a bright red object may cause the face to appear pale. A red jacket should be used with caution in a color picture but if accompanied by a similarly colored hat, together with a suitable background, it may become a pleasing combination because of the balanced color effect.

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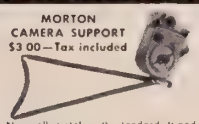


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of brilliant colors are by no means essential for a dynamic effect; the subtle application of color can be equally, if not more, impressive. Neutral shades of color, sandy tones, greys, or pastels help to enhance the natural flesh color of a person's face or hands.

In scenes where action in the normal course of events creates and holds sufficient interest, it is sometimes a good policy to withhold highlights of color effects and utilize them only where their effectiveness is more important.

In a film where skiers were pictured in shade, slowly swerving around trees, a greater illusion of speed was created when, coming into the open sunlight, the color of their costumes was intensified as they approached the camera.

When a cameraman looks thru his view-finder, the view he sees, albeit symmetrical within itself, is only a portion of the existing dimensions and the length of a scene is only a small portion of the time in which the photographer has a full opportunity to realize the where and why of the incidents pictured. But from within the ever-present and confining border the audience is expected to make a unified interpretation of the action and location shown in pictures. From a series of abrupt changes, the audience is expected to comprehend the passing of time and the implied continuity of the action involved. Is it not worth while to overlook no detail that would make easier this end? The sure reward for eternal vigilance, is audience appreciation.

Basic Steps In Creative Editing . . .

• *Continued from Page 259*

Smooth over gaps in continuity,
Shorten long, dull passages,
Suggest improvements to the author.

Some of these changes involve cutting out something altogether—some involve replacing one thing with another—and still others involve the adidtion of something entirely new. When it is all finished, assuming that the writer and editor know their business, the story reads more smoothly, holds the attention better, and gains generally in quality and effectiveness.

The film editor does much the same. It is his job to make the available material tell the story as swiftly, as smoothly and as interestingly as possible. Bad editing can damage the value of the best material ever shot, while good editing can bring the best out of material which is only passably good. (Of course, it is still better to have good editing *and* good material.) Now, suppose we begin to get down to the actual procedure.

The first stage of the editing job may be broken down conveniently into three steps:

Selection of the material to be used.
Assembly in rough sequence.
Studying the result, again and again.

If, as will often happen, one and the same person does the planning, the shooting and the editing, he must try at this stage to be another person, and put himself in the frame of mind of the magazine editor who is reading a story for the first time. The successful magazine editor is the one who manages to be The Average Reader. You must, at this stage, strive to be The Average Spectator for whom your film is intended. This is not easy, by any means. It is necessary to forget completely how much trouble and pains went into the making of this or that scene. After all, the ultimate spectator doesn't care a tinker's cuss about how much trouble you did or didn't have in making a particular scene; to him, a scene is good or bad on its own merits, and that is that. Even the best Hollywood directors have a tendency to cling to certain pet scenes, merely because they remember hours or days of anguish that went into the making of them, and to be unable to see that the result is a dud. You must look at each scene as though you knew nothing about it and were seeing it for the first time, then say to yourself: "Does this scene convey what it was meant to? If not, can it be dispensed with entirely? If not, what will make it more effective, or what should replace it?"

Probably the most common handicap of the amateur is unwillingness to discard footage. This is natural and understandable. After all, film costs money, and each foot of it that has been used represents an additional expenditure of time and trouble. To discard it is an effort, but the editor must learn to be as pitiless as a good surgeon. After all—is it better, for a given expenditure, to end up with a rattling good 200 ft. picture, or a dull, rambling 300 ft. subject? The importance of this point cannot be stated too often. To underline it, consider the following paragraph, which we have deliberately "loused up":

"This woman, who was then about forty years of age, or perhaps forty-one, had also had a little school, consisting of two or three small rooms in a residence formerly occupied by a man who worked in a draper's shop, which she kept to teach children (perhaps ten or twelve in number, and ranging in age from three to twelve) to read and to

work, at least to such a degree as might be expected of them in their station in life "

Now, strip this of the digressions and excess verbiage, and we have the following, from Daniel Defoe's "Moll Flanders":

"This woman had also had a little shool, which she kept to teach children to read and to work . . . "

In the first case we have such confusion that after reading the paragraph we have little idea of what it is all about; in the second, the lucid, direct statement of an easily grasped fact. All the words in the second version are also contained in the first, but their meaning is obscured under superfluous verbiage. Superfluous footage does exactly the same thing.

Having discarded the inferior material,assemble the selected takes in rough sequence. Don't worry at this stage about a finished cut. With the revised script as a guide, put the scenes in approximate sequence, so that you can begin to visualize each shot as it will appear in relation to the shot which precedes it and the shot which follows it.

Having done this, study the result. On an editing viewer, or a small screen, run the film again and again, trying to imagine that you are seeing it for the first time. Then think about it.

Next month, we shall go on from here and begin to discuss the ways and means of meeting the things which you will encounter at this stage—gaps in continuity, mismatched action, mismatched photography, scenes which are ineffective, and all the rest. Do not be discouraged if we seem to be slow in getting to the main point. The bare mechanics of editing could be described in a thousand words, and after reading them you would be neither convinced nor enlightened. The mechanics are important, but far more vital is the point of view, the philosophy (if we may be permitted a two-dollar-word) behind the mechanics. The illustrations last month and this suggest some of the methods which we shall discuss in detail, so keep them around for further reference.

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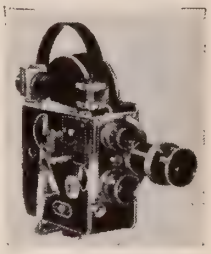
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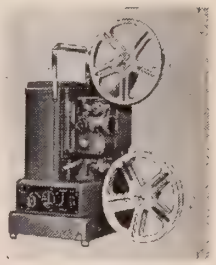


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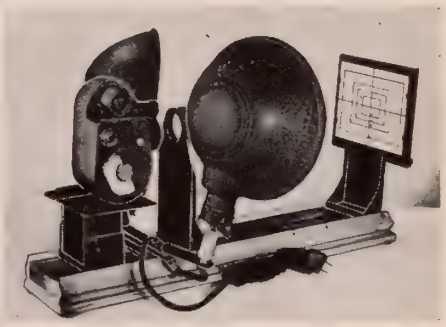
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Spotlights For Basic Lighting . . .

• *Continued from Page 261*

about a 45° angle. Further studies should be made as she repeats the head movements.

After he has trained his eye to watch the shadows, he should repeat these experiments, but this time photographing them. The results should be carefully analyzed after the film has been processed and screened

The cameraman should then have a thorough understanding of how the movement of the head effects the shadows created by the key light. Later, when he is ready to shoot a scene, he will first rehearse the action and carefully notice the movement of the subject's head.

His knowledge of shadow movement obtained from his previous experiments will give him the ability to place the key light so that he will obtain the correct modeling at all times—even as the subject moves her head. Conversely, it will also teach him how shadows can distort the face so that if the scene calls for distortion, his knowledge of shadows will aid him in lighting the scene to produce deliberate distortion of the subject's face

The second light used in the basic lighting set-up is a fill or front light. This light should be a flat, highly diffused one. The ideal light for this purpose is a Bardwell & McAlister single broad as used by many Hollywood motion picture studios. This is especially designed for use as a fill light. A photoflood, highly diffused by several layers of silk, will produce a similar effect; a highly diffused spot will also serve the purpose. A Dinky-Inkie spotlight with a single or double fibre glass diffuser also works very well as a front light. *(Editor's Note: See article on "Controlled Light" in April issue of Home Movies).*

As mentioned before, all the other lights are merely a supplement to the key light. This is especially true with fill light. It has only one purpose and that is to "open up" and make more transparent the shadows cast by the key light. It cannot be too strongly emphasized that this is the only function of this light. *It should never create any shadows of its own on the subject's face.*

The ideal position for the fill light is near the camera at approximately the same height as the lens. In this position it throws fill light at the same angle as the lens sees the subject. Although this position for the fill light is ideal, it is by no means a hard and fast rule. The light may be placed to one side, as shown in figure No. 6, as long as it casts no shadows of its own.

If this fill light is raised too high or placed too far to one side, it will result in double nose and chin shadows, as illustrated in Figure No. 5.

Intensity at which this light is placed on the subject should be judged by eye. After the key light is correctly placed, the fill light is directed on the subject and then moved around until the correct position is determined by watching the shadows. After this position is determined the light is then moved toward or away from subject until the shadows cast by the key light are of the correct intensity. Often it is more desirable to place this light fairly close and then add diffusion until the shadows assume the correct transparency.

At first, the photographer will find it difficult to judge what the result will be on film; but after a few experiments, he will find it comparatively easy. A panchromatic viewing filter, which can be purchased at any camera store, is a great aid to the eye in judging the balance of lights. By looking through this special filter, the photographer may see the scene in monotone in the same relative values as the film will reproduce it in black and white.

For an effect shot or to hide heavy jowls of a subject, a cameraman may allow the shadows cast by the key light to remain. In most instances, however, it is important to "fill" the eyes, as they should seldom be left in deep shadow except for special effect shots. To fill only the eyes without affecting shadows on the rest of the subject's face, requires use of a spotlight such as the Dinkie-Inkie equipped with a small snoot, as described by this writer last month. The snoot opening is taped or masked off so that only a narrow slit of light is projected on subject's eyes.

Next month the subject of basic lighting will be discused further by this writer, at which time the function and effect of the back light, background light and source light will be explained.

Adventure In Closeup Filming . . .

• *Continued from Page 270*

ous movies. The official Jap order, far from dampening his enthusiasm, merely changed Ells' filming locale from the highways and byways of Japan to the privacy of his walled garden. He knew that behind his garden gates lay a vast, unexplored world of insect life, of which any one specie of its inhabitants offered a challenging project for cinematography.

The praying mantis seemed to offer the most interesting film story, and weeks were spent by Ells in research

and in reading up on his subject. Fabre's "Social Life Of Insects" afforded several chapters of illuminating facts on this tiny garden creature. Thus armed with a modicum of knowledge of the life habits of the mantis, Ells set out to capture some of them as subjects for his camera.

He wanted first to obtain nests of eggs of the mantis so that his film record should properly begin with advent of the baby mantis and proceed with continuity, depicting the insect's growth and habits. The female mantis, Ells had learned, lays its eggs in October, effusing the ova and at the same time spinning the viscous thread that binds them together into what might be termed a multicelled nest, not unlike a small hornet's nest in appearance and structure and about the size of a hen's egg. The nest is invariably suspended rom the underside of a stout twig of a tree or shrub.

On an October Sunday afternoon's hike through a nearby woods, Ells, together with his wife, collected about twenty such nests, brought them home and placed them in the trees in their garden, to remain there until the following spring. Ensuing weeks were spent in catching live adult mantis and making test shots, using various extension tube combinations with the camera lens.

As the following May approached—the predetermined time for the eggs to hatch—the nests were brought indoors and placed within a large glass bowl. These now became the center of interest in the Ells home and Mr. and Mrs. Ells as well as the servants checked the nests almost hourly in anticipation of signs of life that would start Mr. Ells' camera turning on his projected film record of the insect.

One warm, spring day the Japanese housegirl called excitedly to Mr. Ells and told of seeing movement within the bowl of nests. Ells found that the young mantes were preparing to emerge from the nest cells. Those which appeared to have a greater activity within were hurriedly brought into the garden, attached to the branch of a tree, and the camera and other necesary paraphernalia set up for the recording. The nest first selected was suspended from a tree branch in such a manner that nest and insects would receive backlighting from the sun. A sheet of black velvet was placed back of the nest to supply a neutral background.

Soon the mantis younglings began to emerge from the nest cells and Ells' camera started to record the action which is seen in the first frame enlargement of the series which appears on page 270.

While usually many of the young are stillborn, a remarkable number of the baby mantes emerge spry and fighting. They can walk at once. They crawl out upon the twigs to dry in the sun and



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Rules

HOME MOVIES

1946 ANNUAL AMATEUR CONTEST

FOR THE eleventh year, Home Movies will again conduct its Annual Amateur Contest for 8mm. and 16mm. films. With the return of film supplies, Home Movies anticipates the greatest number of entries in its history, is enlarging its film reviewing staff and facilities to give every film entered in contest a fair and impartial appraisal. CLOSING date of contest is September 30, 1946.

AS IN the past, The Lloyd Bacon Trophy will be the top award to shoot for, will be the prize awarded best film entered in contest regardless of class. In addition to the trophies that will be awarded amateurs submitting films that place first, second and third in each class — Scenario Films, Family Films, and Documentary Films—there will be special achievement awards for excellence in photography, editing, titling and sound. Every amateur is urged to plan his contest film now, edit and title it, and submit it early to the contest judges.

RULES

- **Entries limited to 16mm. and 8mm. films. No 35 mm. reductions eligible. No restriction as to length or subject. You may submit as many entries as you wish.**
- **Transportation on entries must be paid both ways by contestant. Where return postage is omitted, film will be returned via express, collect. All entries will be promptly returned after review by judges.**
- **Don't wait until final week to submit your films. Send them in as soon as ready. They will be reviewed, judged, and graded and a full report of same filed for consideration at time of final judgment. Films should be available for a second review by judges at close of contest if necessary.**
- **All entries should be titled at least to the extent of a main title. Adequately titled films improve their standing in the contest. Professional or laboratory produced titles are permissible.**
- **Be sure to label your film reels and containers, giving your name and address and the title of your production.**
- **No entry blanks are necessary. Enclose data with entry as to camera, lens, and film used; also, state whether filters, tripod, exposure meter, and any other equipment was used. This information has no bearing on the judging, but is of interest to the editors.**

HOME MOVIES

HOLLYWOOD'S MAGAZINE FOR THE MOVIE AMATEUR

many will disappear into the shrubbery in less than fifteen minutes. Normally, the baby mantes feed upon aphis, flys, and other insects. They are also cannibalistic, often eating brothers and sisters at conclusion of a fight that ends in survival of the fittest.

As many of the babies were collected as possible with a small net and placed in captivity, to become actors for Ells' screen drama of insect life. These were kept alive on a diet of insects, aphis, etc., collected from the garden; and although the mortality rate was high, a remarkably large number of the mantes were kept alive beyond the period of full growth so that a complete record of their growth was obtained by the camera.

For the most part, Ells used a three inch extension tube with the one inch lens on his Cine Special. This required increasing exposure two to three times above normal, for, as Ells discovered in his tests, the greater the length of the extension, the more the light reaching the film is reduced.

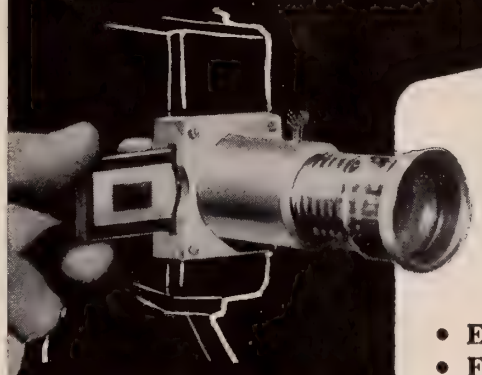
Filming the mantis at such close distances which ranged from a fraction of an inch to two inches, required a lot of "guess and b'gosh" filming. Because of the almost total lack of depth of field that exists when extension tubes are used, even with the reflex finder of the Cine Special, excellent as it is, it was often difficult to keep the lens sharply focused on the insect subject. In spite of this however, every shot in Ells' fine picture record is sharp, showing vivid detail, as may been seen in the series of frame enlargements that appear at the beginning of this article.

The drama of the cannibalistic tendencies of the mantis is most graphically shown by Ells in the sequence showing the adult mantis stalking a live grasshopper, then capturing and devouring it. Holding the grasshopper, not unlike a person eating an ear of corn, the mantis is shown gorging himself upon the carcass of the ill-fated 'hopper.

"Garden Gangsters" was fimed during four separate shooting sessions, at different stages of the mantes' growth. This 300 foot color film today is acclaimed one of the most educational motion pictures ever produced on the subject. After viewing it, one is certain that Ells can hardly surpass himself in this field of photography; yet his contemporaries are certain that his newest film which will picture a far smaller subject, will demonstrate further and hitherto hidden cinematic skills of Fred Ells who, incidentally, is a real pioneer movie amateur, having become a cine hobbyist immediately after the introduction of 16mm. film way back in the early twenties.

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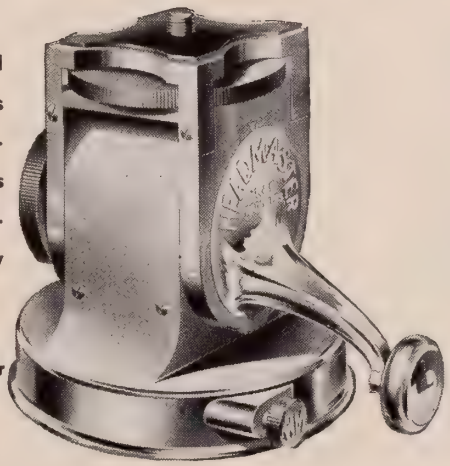
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16mm. Goes To Church . . .

• Continued from Page 277

of motion pictures. The following two summers he toured the various National Parks, making 16mm. travelogues which furnished further material for his screen exhibitions.

During each Lenten season, Mr. Friedrich rented a 16mm. print of "King of Kings," an epic production of Cecil B. DeMille's, and exhibited it before church audiences in Red Wing. This picture, Mr. Friedrich contends, was the first good religious film produced. It was this picture that undoubtedly had much to do with his turning to motion pictures as an educational medium for the churches a few years later.

Leaving college, Mr. Friedrich entered the wholesale grocery business where he remained until he was thirty, when he decided to enter the ministry. A most fortunate event for Mr. Friedrich, as we shall see later, was the kindly counsel and advice of Rev. Earle B. Jewell, then rector of Christ's Church in Red Wing, Minnesota, who influenced him in joining the church seminary.

He completed his seminary training in 1933, but during his years there he had not neglected his movie hobby, although, as yet, the idea of applying 16mm. movies to religious education had not occurred to him. Subsequently, Mr. Friedrich, accompanied by his wife, took a trip around the world, and, of course, his movie camera went along with him.

Returning to the United States, Mr. Friedrich attended the School of Applied Religion at Cincinnati, Ohio. By this time, he began to see the possibilities of 16mm. films in religious education. He endeavored to develop a documentary type of religious film without success.

"I not only lacked the know how," said Mr. Friedrich, "but it was obvious that such films, to be effective enough to win acceptance among the churches, would have to be produced on a professional scale and with all the resources of the professional producer."

Sometime later Mr. Friedrich went to Hollywood for the purpose of interesting movie magnates in filming Bible stories. "The Bible and the box office," he was told, "don't mix." He refused to believe this.

"If the studios won't make Bible films for theatres, then I'll make them for churches," was his reply. This time Mr. Friedrich had the resources to back up his idea. He had inherited $100,000. from his father and he was willing to gamble all of it on his conviction that religious films, properly produced, would be successful.

That was six years ago. What has happened since is an important item in the chronicles of filmdom history. Today, Cathedral Films has produced 13 feature films, all released in 16mm. This summer the company will produce six more. Most popular have been "Who Is My Neighbor?" "The Prodigal Son," "A Voice In The Wilderness," "A Woman To Remember," and "No Greater Power."

All films are produced in 35mm. monochrome employing the same facilities, professional talent, and union technicians as used in major Hollywood studios. From the completed 35mm. negative, the 16mm. release prints are made to be distributed to churches and Sunday schools of various denominations throughout the world.

Distribution of Cathedral Films has had a phenomenal growth during the past year, due to rising interest in visual aids by the churches. The West Virginia Council of Churches, in Charleston, for example, and the Indianapolis Council of Churches as well as the various denominations themselves have set up their own distributing libraries for these films. The Methodists expect to set up 14 regional libraries to serve their churches throughout the United States. Excellent distribution has also been established in England, continental Europe, and in South Africa and the Philippines.

Constantly looking for opportunities to widen the service of religious films, Mr. Friedrich has just completed an animated cartoon with a subtle religious motif designed especially for children. Such films, he states, would have a place in the religious education of the very young, and would enable churches to expand their visual education programs to include elementary grades of the Sunday schools.

To emphasize the popularity of religious films in the Sunday schools, Mr. Friedrichs likes to tell about the time, a few years ago, when he launched a movie Sunday school in his home. His three youngsters — Marilyn, seven; Martha, four; and Jimmy, one—and a neighbor's child were the only pupils. They spread the news around to the neighborhood children and soon the class swelled to 110! The pastor of a nearby community church telephoned Mr. Friedrich one day and asked to borrow his films. When Mr. Friedrich asked the reason, he replied, "You're getting all my kids!"



DIOPTER

A Diopter is a unit of refractive power equal to that of a lens whose focal distance is one meter. The term is used in home movie making to indicate the focal length of auxiliary lenses used in filming titles. A lens rated as one diopter will be in sharp focus at a distance of one meter or 40 inches. Thus, a one diopter lens, placed in front of your camera lens set at infinity, would enable you to film closeups sharply at a distance of 40 inches. To determine the focusing distance of auxiliary lenses rated 2, 3, or 4 diopters, divide the distance of a diopter—40 inches—by the desired diopter figure. Thus a 4 diopter lens would be used for ultra closeup focusing at 10 inches.

Chemistry In Film Developing . . .

• *Continued from Page 264*

complete changes of water, rather than dunk the film in the whole gallon.

It is like cleaning an ink well—no matter how many times it is washed there is always ink left in some nook or cranny. Of course with each rinse, the ink becomes more and more pale, but it is still there. So it is with chemicals in the emulsion on the film.

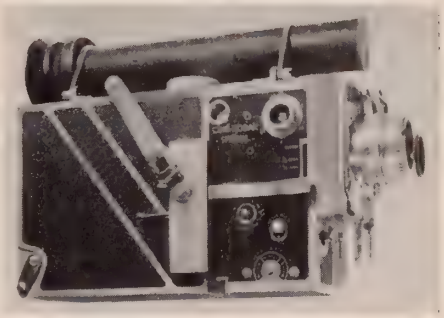
From the above it would be natural to conclude that almost endless washing is necessary. Certainly a little extra washing time is beneficial to the film, provided the temperature is held under control at, and this is a must, sixty-five degrees Farenheit. With this temperature established for all solutions the emulsion is sure to remain unimpaired. Establishing the temperature does not mean sticking one's finger in the developer and saying "that is about right." It means checking and adjusting the temperature to 65 degrees with a thermometer. Since chemical reactions double in rate with every ten degree rise in temperature one must be exact in this adjustment. For intance, if the correct developing time is three minutes at 65°, then at 75° the title would be developed twice as long as it should be; therefore the word of caution.

Since this is true, why not jump the temperature? Allow half the time and finish the task more quickly? Well there are other complications when the temperature is boosted. The silver emulsion is held in place on the celluloid partly due to its gelatin content. Should the temperature be raised unduly there is a tendency on the part of the gelatin to dissolve in the warmer water.

Another bugaboo with temperature changes is reticulation. If sixty-five degrees Fahrenheit is maintained for all solutions there can be no trouble

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from this source. With reticulation the gelatin cracks and crinkles so that it resembles the crackle lacquer effect seen on many photo accessories. This is caused by too great a temperature difference. For instance should the developer be at 65° and wash water at 75°, reticulation will almost certainly occur. The emulsion gelatin cannot stand too great a temperature gradient.

Stain is particularly objectionable in home movie films. With black and white film one expects to see an even shade throughout—no yellowish tint. When the developer oxidizes with age, due to exposure to light and air, it becomes dark brown. A title developed in this stale developer will form the image satisfactorily, but will impart a yellow tone that is impossible to remove. It becomes good practice to inspect the color of the developer before immersing the film. When the solutions are colorless, use them; otherwise reject and make up a fresh batch.

Some of the latest techniques suggest the use of a wetting agent during the final wash. Usually such agents are a form of liquid soap similar to hair shampoo. The effect is to lower the surface tension of the wash water, thereby reducing it's tendency to accumulate in drops on the film. I have found that wetting agents reduce the amount of wiping necessary on the emulsion side; however, water drops still form on the celluloid side and must be wiped off.

Finally we come to the last stage of our process—drying the film. A speck of dust on the film will look like a boulder on the screen, so choose a dustless place to dry. Also, the emulsion, being soft when wet, scratches easily and must be handled only by the edges. Acetate film stretches when wet and shrinks on drying; that is, one hundred feet of dry film becomes about one hundred two feet when wet. This is not serious when making titles in short lengths, but the film must be wound loosely on the drying rack so the stretching will not distort the distance between sprocket holes. Should this occur, the film will not run through the projector easily.

With an understanding of the above procedures the chemistry of processing or developing cine film becomes a pleasure to apply.

Quality In 16mm. Duplicates . . .

• *Continued from Page 276*

Telefilm's ace 16mm. cinematographers, Harold Kite and Randolph Clardy photographed the production, using Berndt-Maurer 16mm. cameras. A good quality release print, according to Joseph Thomas, president of Telefilm, begins with the camera. Without good lens equipment and the camera in best of working order, sharp prints cannot be had, regardless of lab work, Thomas said.

With a carefully photographed original, the rest is up to the laboratory making the duplicate prints. In this work, Telefilm has been conducting exhaustive research for more than eight years, and the work is continuing. Only last month, the company's research head developed a radically new expansion sprocket designed to eliminate forever the bugaboo of film stretch in the printing operation.

Telefilm admits that its printer is a carefully guarded secret. But this much can be said: it employs an exclusive filter design and application for balancing color; it does not require the notching of film for light control in the printing, thereby avoiding damage that usually results from the wear and tear of notching and handling employed in other systems. Hydraulics and compressed air are employed to operate other exclusive features of the printer which contribute to the precision printing and the clarity of detail in the duplicate color print. On the sound side of the printer, another exclusive feature reduces film slippage to a minimum thereby improving quality of the sound track.

Thus it may be seen that cameramen and laboratory men, working together toward one common objective — the highest possible quality of the finished product—is one method that assures the type of 16mm. color motion pictures that every producer of commercial films dreams about.

"This does not mean," said Thomas, "that superior dupe prints cannot be made from films made by cameraman outside our studios. Our laboratories are daily turning out scores of prints for others, many of which are considered superior to the original in color quality, where over-and under-exposure has been corrected by us in the printing."

Closeups . . .

• *Continued from Page 276*

duced on subject of American folk music. Film will be handled by the international information service unit of the department.

★

Charles Trego returned to Hollywood, April 15th, from Ogden, Utah, where he had been on assignment for Telefilm, Inc., filming scenes for a skiing subject to be released in 16mm. color and sound. Production was made in collaboration with the Utah Ski Club.

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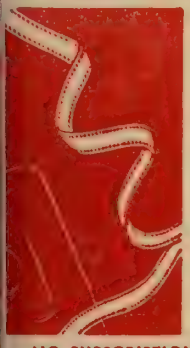
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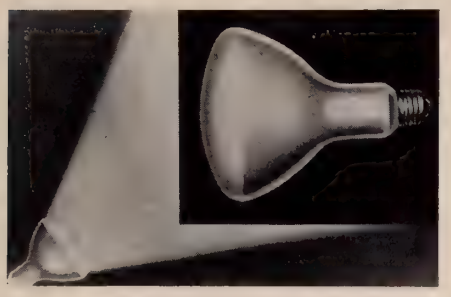
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News Of What's New . . .

• *Continued from Page 246*

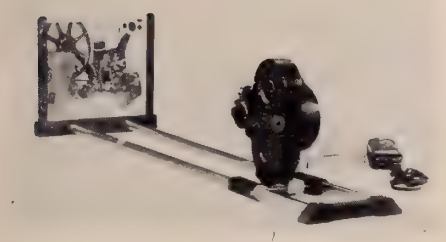


• Can be used for photography.

store interior and display lighting, the new Wabash-Birdseye Reflector Floodlite has a pure-silver reflector lining hermetically sealed inside, with its filament precision-mounted at the proper focal point to project a powerful flood of light exactly where aimed. The light beam is moderately concentrated between a 0-60 degree zone, and feathers away to a soft diffusion at its edges. In the larger sizes, it is adaptable for filming indoors.

The sealed-in silver lining is said to keep the bulb at top reflecting efficiency throughout its life, with no loss of illumination due to tarnishing of the reflecting surface by atmospheric action.

The bulb is 5″ in diameter at its widest point, is 6½″ in overall length, has a perfectly smooth outside surface to retard dust-collecting, and can be used in any standard socket, swivel type socket, or ceiling recessed fixture. Four sizes—100, 150, 200, and 300 watts are available, each with an average burning life of one thousand hours. Wabash Corporation, Brooklyn 31, New York, is manufacturer.



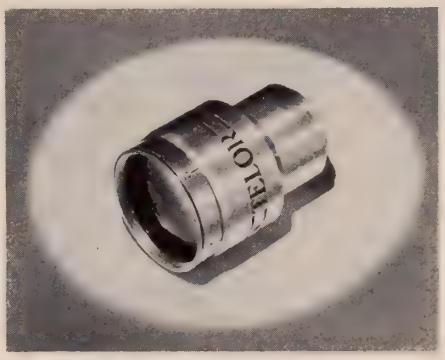
• Use it vertically or horizontally.

Video 'Pro' Titler

An interesting new titler that may be used either vertically or horizontally is the Video "Pro" precision process titler and animating stand. Title area is 8″ x 10″ allowing for use of title cards up to that size. Title card holder affords use of screens for rear projection shots, celluloid overlays for ornamental and trick titles, and for copying. Camera mount slides on dual tubular track, affording zoom effects and setting camera for title cards of a wide range of sizes. Price is $18.00 plus excise tax. Manufacturer is Apex Video Co., 7356 Melrose Ave., Hollywood, Calif.

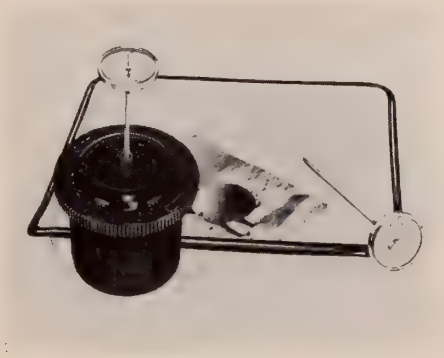
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The Wirgin "Telor" is a unique auxiliary lens which, when screwed into lens mount of a regular 8mm. or 16mm. cine camera lens, converts it to a telephoto. Its use does not affect the speed of camera lens, nor are any additional attachments necessary for its use. Price



• Makes regular lens a telephoto.

is $21.00 plus tax. Said to be generally available from photographic dealers throughout the U. S., manufacturer is Camera Specialty Co., 50 W. 29th St., New York 1. Camera and lens make should be specified when ordering.



• Tops for the home processor.

Darkroom Thermometer

The home movie processor will be interested in a new photographic thermometer designed for readability under all darkroom conditions. It features a large clock-like dial with a long metal stem of corrosion-resistant stainless steel. Scale of this new instrument dial is calibrated from zero to 140 degrees (F) with an index mark for photographic purposes at 68 degrees. The large black figures; the widely spaced divisions on the dial, and the pointer design permit quick, precise readings even

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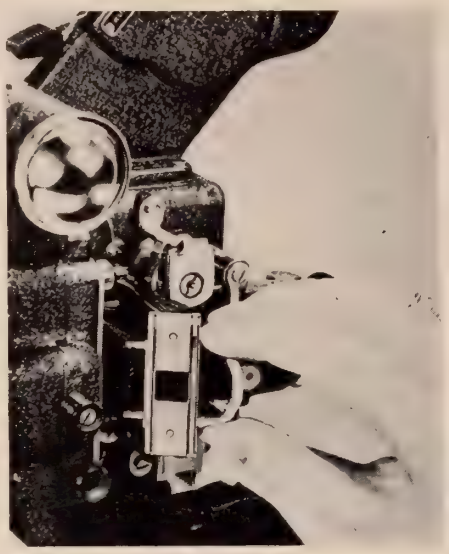
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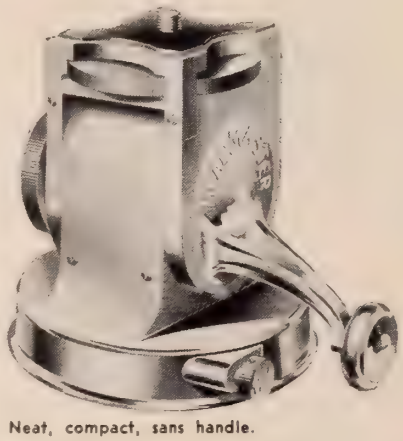
under a No. 3 safety lamp. Manufacturer is Weston Electric Instrument Co., Newark 5, N. J.



● Wont scratch picture surface.

Film Protection

Bell & Howell Company, manufacturers of the Filmo line of cine equipment, announce that all Filmo silent and sound projectors now are protected by Bell & Howell's exclusive "Floating Film" feature. Projectors are equipped with sprockets and rollers that do not permit the picture area or sound track of film to contact any stationary metal parts in traveling through the projector. This has been accomplished by placing on sprockets, rollers, gate shoe and guides, a thin land or ridge at edge of film perforations upon which edge of film rides. In addition to this, specially designed sprocket guides prevent film from jumping sprockets once machine is correctly threaded.



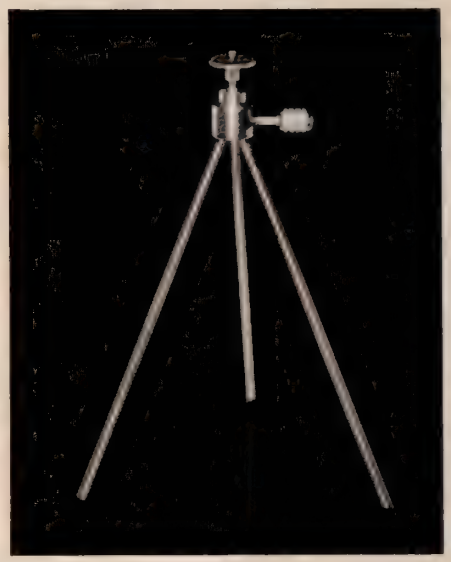
● Neat, compact, sans handle.

Headmaster Tripod Head

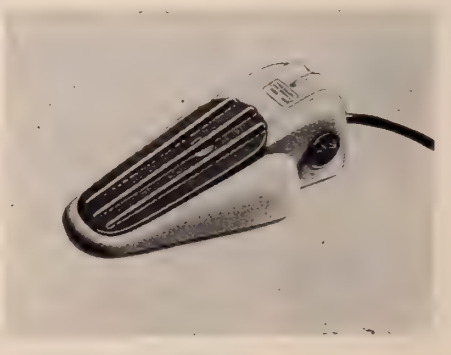
Something new in tripod heads which the manufacturer points out offers all-directional control without a protruding handle, is the Headmaster. This accessory is very compact, neatly designed and exquisitely finished in bright chrome. Panning action is locked by a small set screw at base while the tilting action is controlled by a short lever at one side. This action, too, may be locked by a knurled knob on opposite side of head. An important feature is the leather cover applied to base which assures firm grip on camera, preventing slippage. Price is $17.50 plus excise tax. Manufacturer is K & F Products Co., 1538 Sunset Blvd., Los Angeles 26, Calif.

Midget Tripod

Handy is this new Master Tripod with hinged legs especially useful for table top and other indoor photography with light cine and still cameras. Rubber tipped legs are hinged independently to the body and may be adjusted to any angle up to full open position. Overall height is 12 inches. Tripod features a positive locking swivel affording full 180 degree swing of camera in any direction. Price, complete with swivel and case, is $2.75. Manufacturer is Wil-Sel Products Co., 3440 No. Knox Ave., Chicago 41, Ill.



● For table top photography.



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Cine hobbyists who are also darkroom enthusiasts will find interest in a new, streamlined Time-O-Lite foot-switch with many and varied uses such as controlling enlargers, printers, safelights, as well as the motor operating drums or

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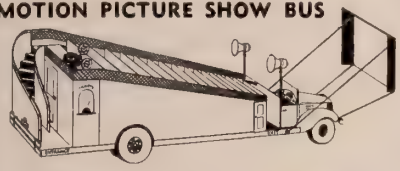
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movie projectors. In fact, anything electrically may be operated with the Time-O-Lite foot switch especially where there is need to leave the hands free for other operations. Featured is a non-skid base. Two output leads have a capacity of 1500 watt load. Manufacturer is the Industrial Timer Corpn., 117 Edison Pl., Newark 5, N. J.



● Album for movie frame stills.

Gay 90's Album

Movie amateurs who add to their hobby by making frame enlargements of their favorite movie shots, will find interest in the new line of Amberg picture albums featuring a gay nineties motif exemplified in antique material for the bindings such as rich plushes, striped mohairs, brocatelles, denims, damasks and tapestries in lovely floral, colonial and empire patterns such as were popular in our grandmother's day. This new album line is available in four sizes: 5" x 7" and 7" x 5" at $2.50 each, and 8" x 10" and 10" x 8" at $3.50 each. On sale at most gift shops and photo dealers. Manufacturer is Amberg File & Index Co., Kankakee, Ill.



● Fully color corrected.

Enlarging Lens

A new photo enlarging lens, designed specifically for use in color enlarging and adaptable to enlarging 2" x 2" slides and 16mm. film frames is the Apos Colorstigmat now available in the 90mm. f/4.5 size. In designing this lens, stress was laid on full color correction, flatness of field, high light transmission, and maximum resolving power, according to the manufacturer. Lens is supplied with a metal mounting flange and a dust cover for the front. Barrel

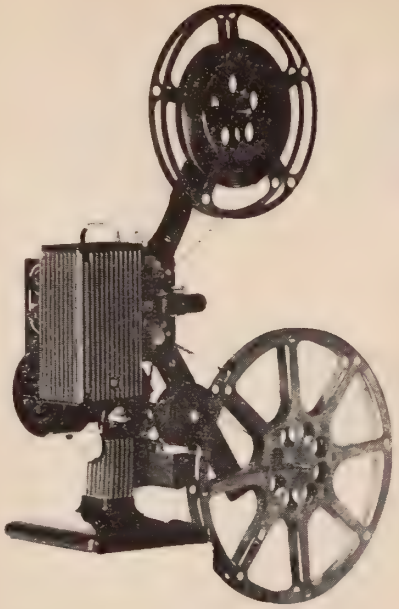


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With The Amateur Movie Clubs . . .

• *Continued from Page 278*

demonstration of a reel of the Ansco color film presented by Mr. George Keeney of the Ansco Corporation. This club is making a specialty of educational features for its programs this year and club president E. L. Sargent is lining up as many demonstrations and talks as possible for future meetings. Already arranged are an illustrated lecture on use of Weston exposure meters, interior lighting, and titling.

★ ★ ★

LA CASA Movie Club, of Alhambra, Calif., looks forward to many enjoyable programs in the near future when Mr. and Mrs. LeFiell return from Rio de-Janeiro, and Mr. and Mrs. Battles fly home from Mexico. Both couples have their movie cameras along, filming as they go, and have written they will have their films in readiness for club screening at an early date.

★ ★ ★

PORTLAND Cine Club's secretary, Arthur E. Gibbs, announces that the club's roster is now open to new members. Interested 8mm. or 16mm. movie makers who would like to affiliate with this group are invited to communicate with Mr. Gibbs at 7014 S. E. 21 Ave., Portland, Oregon.

★ ★ ★

SCHENECTADY Photographic Society's Movie Group was treated, at its April meeting, to a program of member made movies by the Amateur Motion Picture Society of Albany (N.Y.). Included in the program were "Chamber of Horrors," by John J. Ronan; "Ampsequences," by a committee; "How Well Do You Know Albany?" by A. J. O'Keefe; and "Hallowe'en Window Art Contest," by A. J. O'Keefe.

★ ★ ★

UTAH Amateur Movie Club held its tenth annual banquet March 20th in the Temple Square hotel, Salt Lake City. Wendell Taylor acted as toastmaster and one of the highlights was a talk by R. LeRoy Fletcher reviewing the club's ten years of activity. At conclusion of the banquet prizes were awarded winners in the club's annual movie contest. Wendell Taylor received 1st Prize for his "Liberty and Justice For All"; 2nd Prize went to Richard Thiriot for "Ski"; and Gust Liebelt received 3rd Prize for "I Dream Of Christmas."



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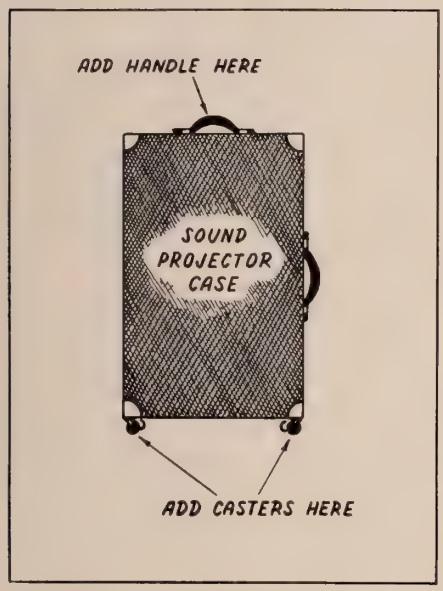
Experimental Workshop . . .

• *Continued from Page 273*

is ready to screen or must be re-wound first.

Such labeling may be done as follows: Type the words "BEGINNING —'Promenade'" (name of your film, of course) on paper, then cut to a narrow strip about 1/8 in width. Apply a strip of 3/16" transparent scotch tape over strip, allowing tape to extend over both ends as well as top and bottom of strip. Then stick this combination on the leader of your film as an identifcation label.

Repeat the process on the tail piece following the end title of the film, using the word "END"—and title of picture on the label.—*Dr. R. S. Komp, Clifton Springs, N. Y.*



Lightens The Load

Transporting a sound projector from place to place can be made an easier task if ordinary casters are attached to one side of the case so that it may be rolled along the floor or on sidewalks. Owners of the early model Bell & Howell Filmosound encased in the large oblong carrying case should attach the casters to one of the narrow ends and add a convenient luggage handle at the other as shown in accompanying sketch. —*Joseph DiMarco, Brooklyn, N. Y.*

Absorbs Noise

To deaden the sound of a too-noisy projector, place a typewriter pad of sponge rubber or felt beneath it. This is particularly effective in absorbing extraneous projector noise when sound and musical recordings are played as pictures are projected.—*Fred Grosse, North Hollywood, Calif.*

Film Moistener

Having had trouble applying just the right amount of water to the film emulsion before scraping preparatory to making a splice, I tried using an old fountain pen for this purpose. Loading it with water, I draw the penpoint over the area to be scraped which leaves a thin film of water, loosing the emulsion. This method makes "wet" splices successful because the water applied to the film does not flow beyond the area to be scraped.—*O. A. Harmon, Milwaukee, Wisc.*

Film Marker

When it becomes necessary to change from one roll of film in the camera to another, before the first roll is fully exposed, I have found it convenient to mark the spot for re-threading with a small safety pin inserted in one of the perforations, instead of marking the film with pencil. The pin is inserted in a perforation near the supply spool, which insures threading film in camera with the last exposed frame near the film gate and allows for running a few frames to check for accurate threading before closing the camera.—*Milton E. Linhardt, Denver, Colo.*

Reel Storage Cans

The large round Quaker Oats cartons make excellent storage cases for 8mm. reels. The whole box will accommodate 17 reels and cans. Cut to one half size, it will hold 8 reels and cans. Be sure to remove lid carefully; and for a finish, cover the box and lid with pebble-grained or other ornamental paper. A length of leather strap riveted at either side will convert the box into a handy carrying case.—*Walter L. Winston.*

Poorly Exposed Film

Improperly exposed films may be corrected to an extent by the chemical processes of "reduction" or "intensification," as the case may be. Not all amateurs, however, are interested in or equipped to carry out the darkroom side of photography. All amateurs falling in this category may greatly enhance the presentability of their poorly exposed films by simply tinting them with Edwal Phototints.

The results are most favorable when the darker tints, such as blue and deep red, are used on over-exposed film. Under-exposed shots, however, may be livened up considerably when tinted a yellow or light orange.—*Karl Frick.*

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100' Double 8mm.	1.95	3.85	4.95
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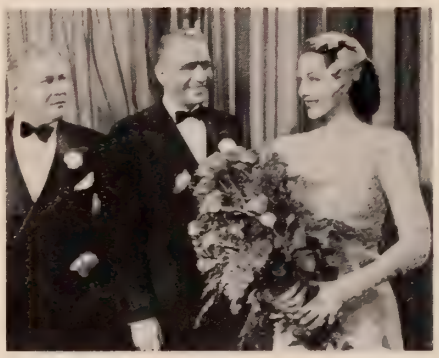
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New Sound And Silent Films . . .

• *Continued from Page 280*

100 ft. 16mm. silent, and one reel 16mm. sound. Also available are same sizes in black and white film. Producer is Hollywood Newsreel, 5746 Sunset Blvd., Hollywood 28, Calif.



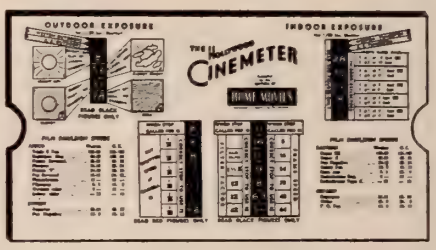
Bowery To Broadway, 9 reels 16mm. sound, is a Universal Pictures production featuring Jack Oakie, Susanna Foster, Turhan Bey, Ann Blyth, Maria Montez, Donald O'Connor and Louise Albritton. This fine cast enact a lively musical story in which two rival Irish showmen battle all the way from the Bowery to Fourteenth St., and finally to Times Square. Here is "Show Business" excellently and amusingly shown with well turned out song and dance numbers highlighting the romantic moments. Subject will be available after May 3rd, for showing to approved non-theatrical audiences, from Bell & Howell Filmosound Library, 1801 Larchmont Ave., Chicago, Ill. Subject rents for $17.50.



Super Service is a 200 foot 16mm. animated cartoon (monochrome) offered by Hollywood Film Enterprises, Hollywood, which features Donald Duck supported by those familiar Walt Disney cartoon stars, Mickey Mouse and Goofy. In this picture Donald takes over a gas station and his first customer is the villianous Peg Leg Pete who orders a complete overhaul of his car. How the car is taken apart and put together again affords countless humorous situations which only Walt Disney is capable of bringing to a fullness on the

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screen. The 16mm. version is priced at $6.00. There is a 100 foot 8mm. version available at $3.00. Subject may be had through camera stores or from the producer at 6060 Sunset Blvd., Hollywood 28, Calif.

Official Films, Inc., 25 W.45h St., New York, announce a new catalogue of "Soundies" — 16mm. sound short subjects being distributed by this company. Illustrated and described are 72 "Soundies" subjects which are available for outright sale at $7.50 each.

Post Pictures, New York City, announce the release of two "streamlined" Hal Roach features in 16mm. sound. These are *Tanks A Million* and *Niagara Falls* screening for a litle under 60 minutes each. Also just released are two new films in the Scattergood Baines series—*Cinderella Swings It* and *Scattergood Rides High.*

Movie Of Month . . .

• *Continued from Page 257*

"Giraffes grow sometimes to a height of nineteen feet."

"A healthy tiger will eat 10 to 12 pounds of meat at a feeding."

Note how interesting are the titles—not a few words strung together hit or miss, nor are they trite. Each title tells something interesting and educational about the animals shown.

The tie-in shots, of course, are the closeups of the lad and his father reading the story book. There are frequent cutbacks to this scene, appropriately intercut to sustain the illusion that the animal scenes are descriptive of the story being related by the boy's father.

At conclusion of the picture, it ends quite naturally with the father stating "I guess that is all, son," and closing the story book as the lad slides from his knee—the picture fading out to the end title at this point.

The main and end titles are composed of block letters over an animal picture background. The same type letters are used for the subtitles, laid over a plain background of deep maroon. Editing of the titles is very professional. Kibar introduces the animal with one or two shots before intercutting the title describing it, then completes the sequence with well edited shots of the animals from various angles. The final title, "I guess that is all, son," is properly intercut in the middle of the closeup of father speaking to his son.

Good photography, editing, and titling, plus the attributes already described, combined to make this 125 foot 8mm. Kodachrome picture the Movie of The Month.

Postwar Picture Project . . .

• *Continued from Page 269*

to be a finished work in itself. It will, never-the-less, provide a guide for other filmers interested in the same type of work.

CUTTING SCRIPT—F.O.B.HAWAII

Title: K Presents . . .

Title: F.O.B. Hawaii

Title: Produced by The Kluckhohns

Title: "In 1778 Capt. Cook discovered Hawaii. And in 1941 soldiers of the Pacific War coducted their own exploration."

Subtitle: "Honolulu Offered Much if Interest and Beauty"

Scenes:

Diamond Head from Waikiki 6-5

King Street at Honolulu Hale 1-1

Kapiolani Blvd., Waikiki 3-8

Subtitle: "Moanalua Gardens had their own Beauty".

Thus it began. The film contains various odd shots of a limited group of soldiers, and these scenes are used to carry the continuity. The men are taken, via the film, through sugar and pineapple plantations, to the Mormon Temple, the zoo, the Iolani Palace, and generally throughout the island of Oahu. Near the end of the picture, scenes of the intensive training which preceded our departure for Guadalcanal are used to point up the idea of departure, and sequences of a "luau", or native feast, which marked our last week in the islands, blend into a striking sunset which immediately precedes the "end" title.

In the course of making the picture, three cameras were ultimately used. Early sequences were taken with a Keystone K-8 which was later traded for a Bell & Howell Filmo Companion. All titles were made with a Bolex H-8. An exposure meter was used throughout, but, because we were living under field conditions, a tripod was out of the question. It is interesting to note that less than 5 feet of the entire footage shot were confiscated by military censors.

This same procedure can, with modifications to suit individual needs, be applied to any miscellaneous collection of scenes. It is true that my assortment of unedited reels had, at least, the idea of Hawaii in common, but that was their only mutual point. And it should not be difficult for the average filmer to find a similar frail thread on which to hang a whole film, regardless of subject.

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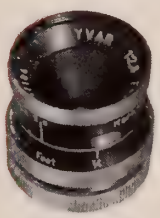
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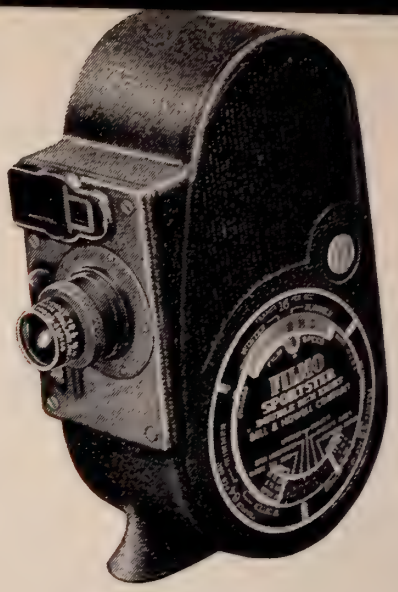
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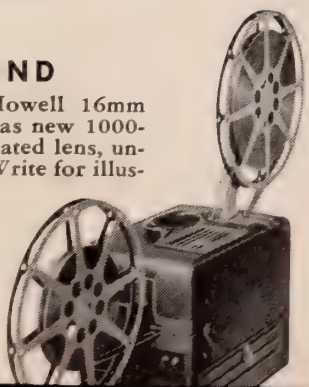
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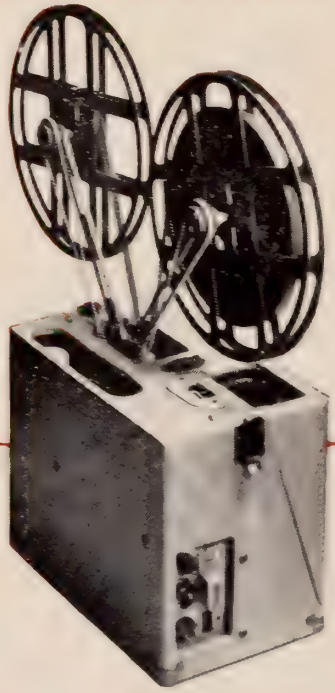
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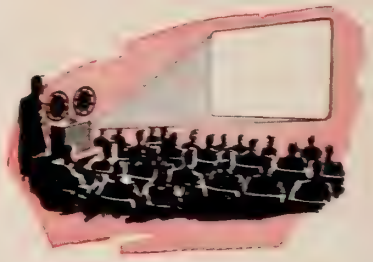
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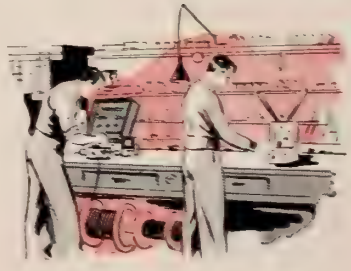
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RADAR and Oswald in a rib-tickling cartoon in which an electronic device casts weird spells.



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GOPHER exterminator is Oswald Rabbit's job in this funny cartoon, but a clever gopher outwits Oswald and his assistants.

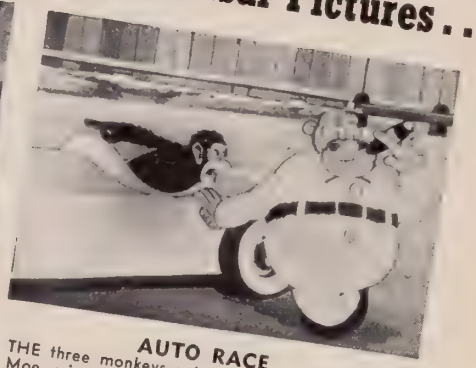
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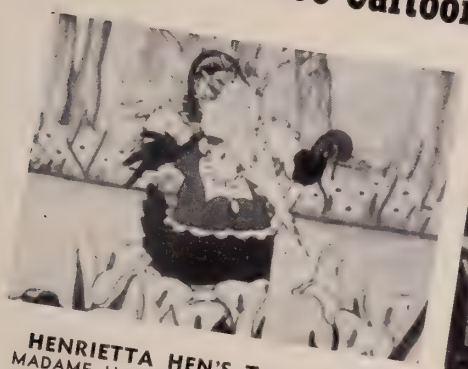


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Entered as Second-Class Matter, May 6, 1938, at the Postoffice at Los Angeles, Calif., under the Act of March 3, 1879.

Subscription rates: U. S. $2.50 per year. Single copies 25c. Advertising rates on application.

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PHOTO CREDITS: Cover by Frederick L. Richards; Pg. 323, Albert Duvall; Pg. 324, 325, Harold M. Lambert; Pg. 328, Thos. E. Hunt; Pg. 330, John K. Northrop; Pg. 331, Adolf Apel; Pg. 332, Arthur M. Sharp; Pg. 333, Norville L. Schield; Pg. 334, 335, John S. Vail; Pg. 336, (top) Harold M. Lambert, (bot.) H. Armstrong Roberts; Pg. 337, Harold M. Lambert; Pg. 338, Leon Cantrell.

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OFFICE OF PUBLICATION: 6060 Sunset Blvd., Los Angeles, Calif. Phone GRanite 5149.
NEW YORK OFFICE: Howard R. Cobb, Suite 511, 475 Fifth Ave. Murray Hill 3-1093.
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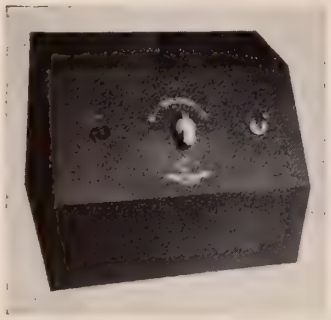
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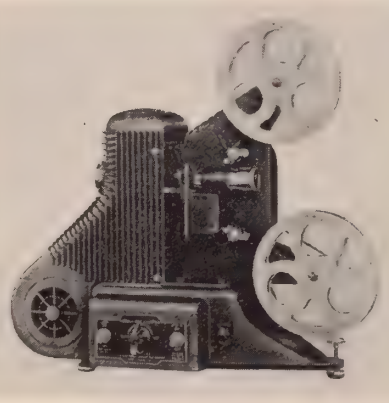
In Home Movie Equipment And Accessories



• Makes silent projectors talk.

Apex Sound Adapter

Almost any 16mm. silent projector may now be converted for sound films through use of the Apex 16mm. sound adapter kit which is adaptable to silent projectors regardless of which side of the gate the pull down claw operates. Model "Y" comes complete with Vidiphonic soundfilm power amplifier, speaker case, cords and adapter kit and sells for $187.50. The adapter kit alone sells for $59.95 for those who have or wish to build their own speaker and amplifier units. Still another unit enables playing the sound through your home radio. This unit, known as the Vidiphonic Radiofilm adapter sells for $37.95. Manufacturer is Apex Video Co., 7356 Melrose Ave., Hollywood 46, Calif.



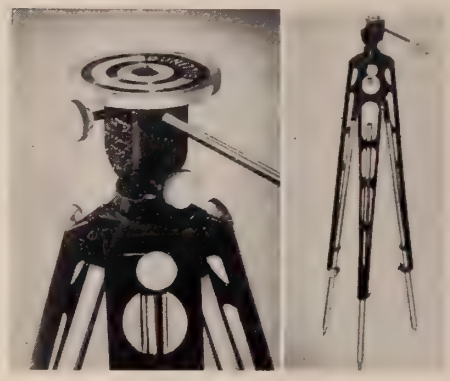
• Works on either AC or DC.

Universal 500-W Projector

Universal Camera Corp., New York, announces limited release of its new precision-built 500 watt 8mm. projector, Model PC-500. Improvements include special precision gearing for quieter operation, brilliant still projection with full projection of the film, centralized controls, and a new coated precision projection lens. Other features are condenser lens in readily removable mount, electro-formed rhodium reflector adjustable for maximum illumination, forced draft cooling, rapid rewind, tilting mechanism, and ability to operate on either AC or DC current. The model PC-500 will retail at $67.75.

New G-E Meter Prices

In accordance with O.P.A. Regulation (M.P.R. Order 10 under 159E), dated April 11, 1946, there will be an increase on May 11, 1946, in the ceiling price on G-E Exposure Meters and Accessories. All meters shipped after this date will be tagged with the new list price.



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An all-metal tripod with leg members designed along lines of the structural girder is the Billings Master Tripod designed for all makes of still and cine cameras. An efficient ball-type tilt-pan head compliments this tripod affording unusual sturdiness and variance of control for both pan and tilt actions. The central guiding-control handle on the pan-tilt head locks pan and tilt actions simultaneously, with friction surfaces that improve with wear. The second control locks tilt action only. This combination, used separately or together, provides uniquely versatile controls with greater ease of operation than heretofore possible.

An added feature on the Billings Master Pan and Tilt Head is the built-in bulls-eye level, a circular spirit vial that insures constant framing for both the vertical and horizontal axis. Made of duraluminum, the leg extensions are reversible to allow use of stainless steel tips or hardwood maple plugs. Maple plugs were added to the finished product after exhaustive experimentation by the company determined that hard-

• *Continued on Page 370*

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TITLES and PLOTS

BY EDMUND TURNER



KIDDIES like to play "dress up," so why not stage a fashion show with the youngsters as mannikins? If you have an old trunk in the attic bulging with old clothes, so much the better, for you will have a wide range of styles thus to display. This filming idea should be treated in the usual professional manner with the youngsters parading across a stage and a master or mistress of ceremonies announcing the styles or commenting upon them—such descriptions, of course, to appear in subtitles in the film.



HERE'S the lead title for your picnic, travel or vacation film this year. While it doesn't suggest any particular plot, it does remind that all such films should have continuity and that unless this fact is kept in mind during shooting, your films will lack that certain entertainment value that makes them welcome screen fare at any time. A timely suggestion is to plan a running gag for such films which can be interwoven through the picture to tie all scenes together into a solid unit of screen entertainment.



THIS title suggests a reel of shots grouped into sequences relating to art and design in various forms. This need not be inanimate snapshooting if the filmer is careful in handling his camera to impart a feeling of action and movement through intelligent composition and panning action of the camera. Thus outstanding architectural examples in buildings, statues, etc., can be made interesting on the screen. Billboard artists can be pictured at work and such a sequence can show a billboard creation in its various stages of progress. Then there is the vast realm of nature to explore for colorful design and composition such as the intricate color patterns in flowers, in butterflies and insects, and in animals.



THE family has planned its vacation for weeks. Comes a phone call advising no reservations available. Undismayed, family decides to spend vacation at home. First few days spent around home, then remainder spent visiting local parks, zoo, playing golf, etc. Midweek there comes a surprise call from resort advising reservations again available. The family hurriedly packs and leaves by automobile. Along the way they encounter all sorts of trouble: Dad gets a ticket for speeding. Two tires blow out. Then Dad discovers his fishing tackle was omitted in packing. Dejectedly, family turns back to spend remainder of vacation at home.



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This great new product of Ansco's war research is now available in 16mm movie film. (And you can get it in 35mm and 120 (B2) and 620 (PB20) rolls, as well as in sheet sizes for your still cameras.) We really can't *tell* you how much Ansco Color Film will improve your movies—try it and *see* for yourself. Ask your dealer for Ansco Color 16mm motion picture film today. **Ansco, Binghamton, New York.** A Division of General Aniline & Film Corporation. General Sales Offices, 11 West 42nd Street, New York 18, New York.





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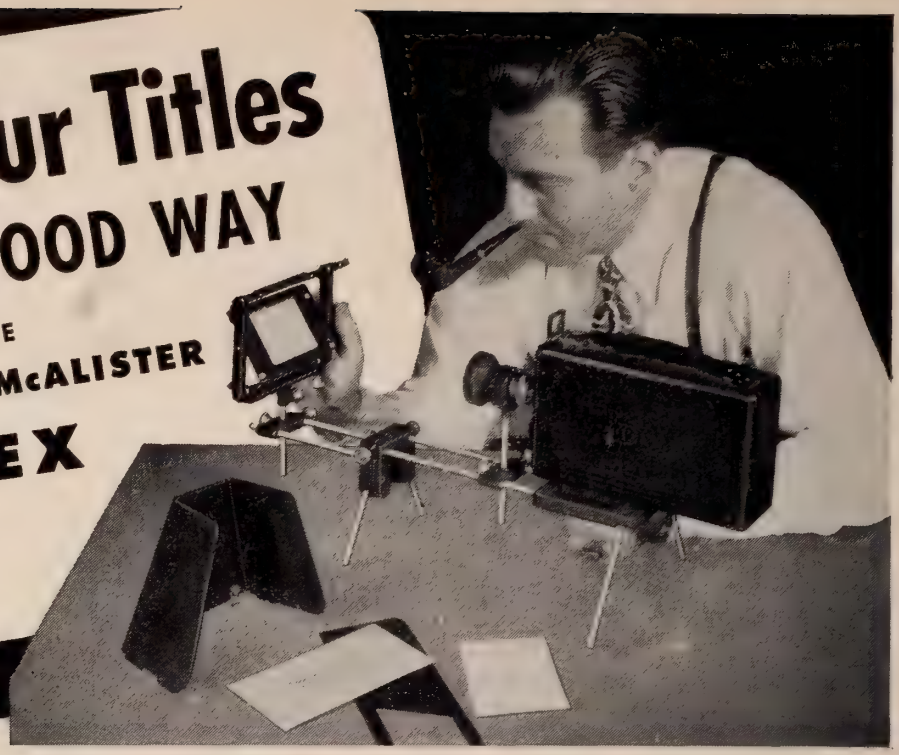
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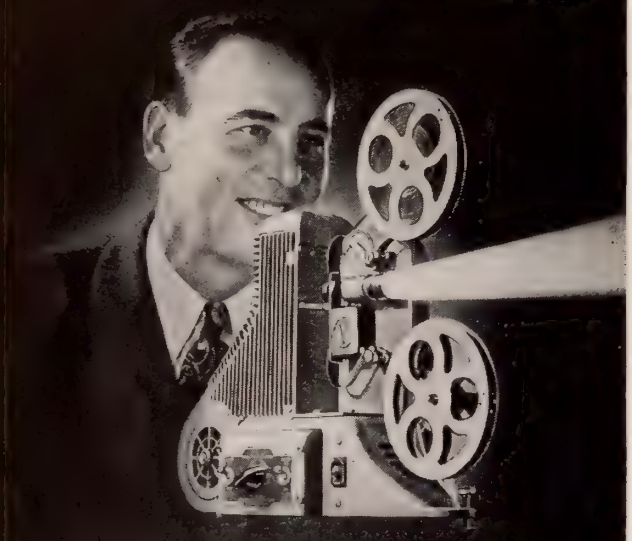


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NEW TREATMENT FOR A FAMILIAR SUBJECT

Surprise Innovation In Flower Films Involves Audience Participation In The Presentation

By J. H. SCHOEN

ASK ANY amateur who regularly sees the films of other amateurs and he will probably tell you that flowers are the subject of more Kodachrome movies than any other single item. And scheduling a flower film on a movie club program today is certain to evoke groans from the members.

Let it not be said, however, that the subject of flowers has become a totally dead issue with movie amateurs, for there are many who do have the imagination and ingenuity to make a movie of this subject interesting and entertaining. Take "Tussie Mussie," for instance. This 200 foot 8mm. Kodachrome film by Albert H. Duvall, of Galesburg, Illinois, presents 25 different flowers—but the manner of presentation is as different from the average run-of-the-mill flower picture as it is interesting.

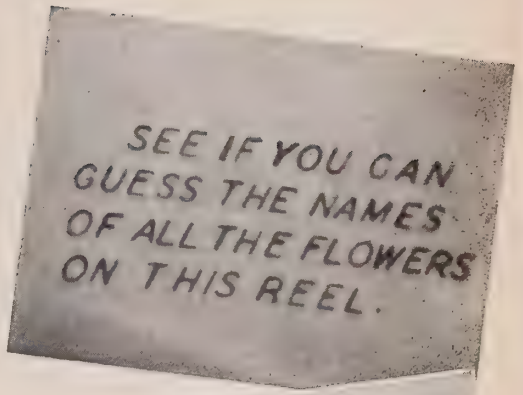
Inspiration for "Tussie Mussie" came from a flower seed catalog. Browsing through a new catalog that came in the mail one day, Duvall was intrigued by the name "Tussie Mussie" and the statement of its origin. The catalog page pictured a number of different flowers in full color, each identified by a letter of the alphabet running from "A" to "L".

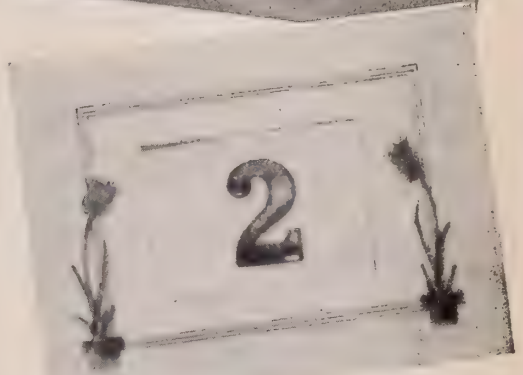
"An old English guessing game," it was explained at bottom of the page, "was called 'Tussie Mussie.' See if you and your friends can guess the names of all the flowers on this page. Plant these easy to grow flowers in your garden and then play 'Tussie Mussie' with the actual flowers this summer."

Growing flowers being second only to home movies in Duvall's favorite hobbies, he readily saw the possibilities of adapting the guessing game to film.

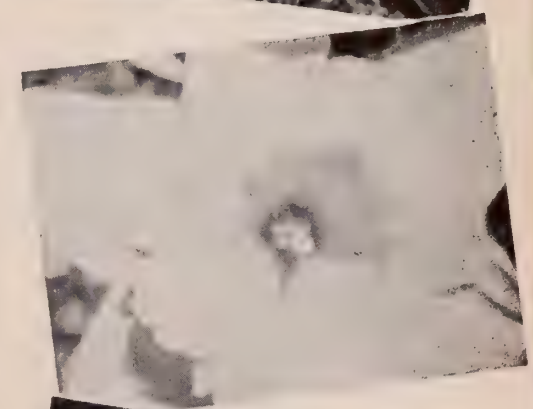
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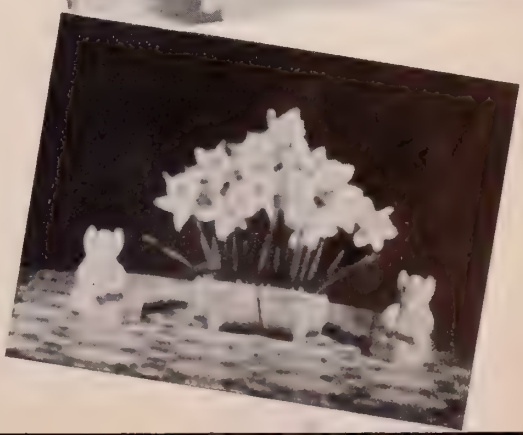












• Pictured at left is seed catalog page which gave inspiration for the unusual 8mm. movie of flowers, "Tussie Mussie," which derives its name from an old English guessing game. Filmer Albert Duvall adopted the idea for his film which pictures twenty-five different flowers, and challenges audience to guess name of each. Frames from the 200 foot 8mm. picture are reproduced at right. Note how the daffodil is shown in a variety of shots, in indoor as well as outdoor use. Each of the twenty-five flowers was presented with similar treatment.



● A simple idea of a movie shot of daughter in her golf togs can be expanded into a story telling sequence of several shots.



● After the introductory closeup at left, we show daughter next in a shot as she trudges the fairways with her companion after having driven from tee in background.

YOU HAVE TO PLAN IT FIRST!

Good Home Movies Result From Carefully Planned Scenarios In Which An Incident Or Story Idea Is Developed Into Story-Telling Sequences Of Action Shots

By ELI WILLIS

IN HOLLYWOOD studios not a camera is turned and not a foot of film exposed until a complete scenario has been written. Months and sometimes years are spent in developing a story from simply an "idea" to what eventually becomes the "shooting script." One, two, or a dozen writers may be assigned to the job of working and reworking the story until it reaches the point where actual production can begin. The varying stages of "synopsis," "treatment," and finished scenario involves a great deal of time and expense, but Hollywood has learned through experience that this is the only way to approach successful motion picture production.

How many amateur movie makers can say the same thing? How often do you find it necessary to apologize for an omitted shot that would have made your movie better? How many times do you discover in editing your film that shots have been made with insufficient footage? How frequent do you find actual shooting difficult because you find it necessary to shoot the scenes in the exact order you wish them to appear on the screen? The solution to such problems lies in the careful preparation of a scenario or shooting script.

Whether you are shooting 50 or 5000 feet of film, if you wish to tell a story or relate an incident, it is of paramount importance that you have in your hands a thoroughly planned scenario—a blueprint of your shooting plans—before pushing the button that starts the camera turning. It will mean less waste footage on the floor when editing is to be done. During actual shooting, it will leave you free to think of the important photographic problems. It will mean simplified movie making. Finally, and most important, it will lead to better movies.

Don't let the word "scenario" frighten you. It need not be the multi-paged script of the professional—merely an outline in words of the movie you intend to make, instead of pictures. All it amounts to, really, is putting your picture idea on paper as completely as you know how. It must be kept in mind that story telling with words is totally



● Then we climax the sequence with shots of the logical conclusion of the action—sinking the putt. Other shots at this location can display the comparative putting skill of daughter and her companion.

different than story telling with images. This will become much clearer as we progress.

Let us take for an example a very simple incident—Johnny going to school. It is a typical subject about which most of us know first hand. Now let us see what this incident consists of in the way of "story": "Johnny and his Mother wait on the sidewalk for the bus to come to take Johnny to school. When the bus arrives, Johnny kisses his mother before getting on. As the bus leaves, she waves goodbye."

This could be called the "synopsis" of the incident. The problem now is to make a picture story out of this bare incident. A fundamental approach is to examine the incident in terms of its *action*: "Johnny and his mother wait for the bus. The bus arrives. Johnny kisses his mother. He boards the bus. The bus leaves. Mother waves goodbye."

As may be seen, even in this very simple listing of the basic action, we have arrived at something which should immediately suggest what pictures to take. Let us explore the idea further in order to put down on paper all the things that go into making up the incidental action:

"Johnny and his mother stand on the sidewalk. They look down the street. As they stand there, mother puts the finishing touches on Johnny's clothes; she arranges his shirt and fixes his tie. Johnny squirms under her attention. He fixes his schoolbooks that he carries under his arm. While mother is attending to him, he sees the bus coming down the street and points to it. The bus comes to a halt in front of them and its door opens. Johnny kisses his mother. He boards the bus and gives her a farewell wave. The door closes after him and the bus leaves. Mother waves goodbye."

Now we have not only broken down the action within the incident but we have dramatized it. We have established a relationship between Johnny, mother, and the bus. This dramatization in terms of what we see—simple, ordinary things—is what characterizes a natural meaningful movie from a dull and artificial one. The story does not involve "acting"—the camera eye has been put to use to select certain actions and thereby give meaning. We have told the story in cinematic terms—in terms of what we can see. This type of writing is called the "Treatment."

Let us now proceed to develop the actual script which specifies and defines each shot, keeping in mind those things that have to be told by each shot:

Scene 1. Long Shot: The street with Johnny and Mother standing on the sidewalk.

Scene 2. Medium Shot: Johnny and Mother standing and looking up the street.

Scene 3. Semi Closeup: Mother fixes Johnny's tie and shirt. He squirms under the attention.

Scene 4. Closeup: The books in Johnny's hand. He fixes their arrangement.

Scene 5. Medium Shot: Johnny points down the street.

Scene 6. Long Shot: The bus coming down the street.

Scene 7. Medium Shot: The bus stops in front of Johnny and his Mother. It's door opens.

Scene 8. Medium Shot: Johnny kissing mother.

Scene 9. Medium Shot: Johnny boards the bus, gives a final farewell wave. The bus door closes after him.

Scene 10. Medium Shot: Mother and the bus. Mother waves goodbye to Johnny as the bus starts to leave.

Scene 11. Long Shot: The street with Mother standing on the sidewalk waving and the bus departing.

Here we have finally a very simple incident told in movie terms—told in a simple yet dramatic and effective way. We have made full use of the camera in the variation of shots. We have used its ability to isolate in order to more clearly tell our story. Most important, we have organized the shots in a sequence in such a way that what we have to say becomes self-evident when seen on the screen. The incident becomes interesting too; the audiences attention is held because each shot tells a new thing—conveys a new idea that was not presented in the previous shot. All this is vitally important in a realization of what makes one movie dull and another interesting.

One more step must now be taken. This is the arrangement of these shots in the way that will make the actual shooting simpler and more efficient. Obviously it is not necessary to shoot this sequence as written. The shots can be taken in any order and then rearranged in chronological order in the cutting room. The order depends on what the individual considers simpler for himself. Thus shots number 1, 6, 7, 9, 10, and 11 might be grouped together because they all involve the bus. Shots 2, 3, 5, and 8 would be the other grouping with shot 4 taken independently and later cut in. This scene shooting arrangement would invariably be planned beforehand and noted in the "shooting script."

It is now possible to start the camera with a full knowledge of what each shot should contain. In the actual editing one will add other refinements such as tempo, rhythm, and relationship of the

● *Continued on Page 369*



● Choice of which shot to play a given bit of action on is one of the major functions of an editor. Don't keep a scene on this shot indefinitely, just because of the beautiful palm trees . . .



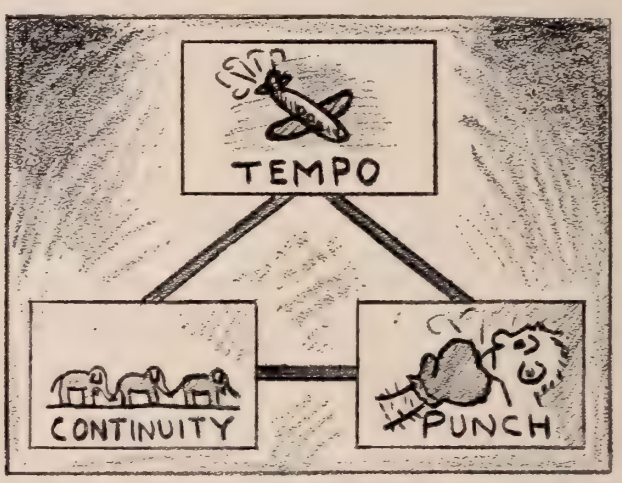
● . . . if what the audience really wants to see is this! Of course you, as cameraman, will have to shoot material which you, as editor, can use with maximum effect.

TEMPO, CONTINUITY AND PUNCH...

These Are The Goals Of Creative Editing, The Procedure Of Which Is Described Here For Those Who Would Make Better Movies

By LARS MOEN

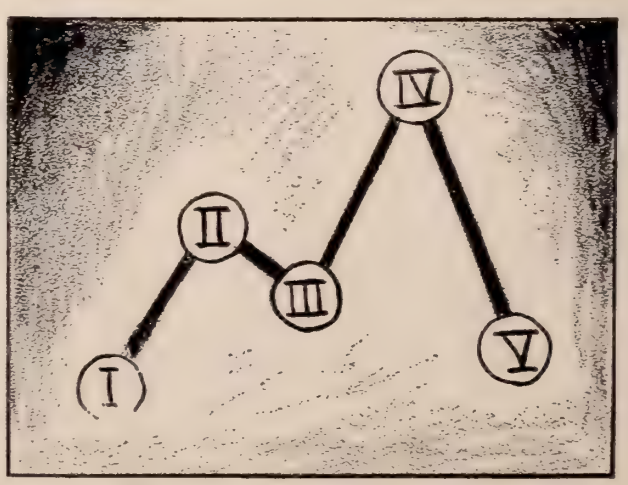
Illustrations By Author



● The three basic factors of editing: swiftness of pace, smooth flow and maximum effectiveness. The accompanying article describes some of the methods by which these goals may be attained.

LAST month we left our film in the form of a very rough cut, with the scenes merely joined together in their approximate sequence. At this point, after the first thrill of seeing it on the screen has worn off, it will probably look pretty discouraging. It is very likely that the action will drag, that there are great gaps in the continuity, and that some points completely fail to register. This is nothing to worry about. Few films look their best in the rough cut stage. It is now up to our skill in editing to transform this limping rough cut into a finished, workmanlike film.

Broadly, we want to do three things to it. We want to snap it up so that the spectator's interest will never flag—



● Tempo chart of the imaginary film described by the author. Editing for acceleration of tempo would obviously be concentrated on sequences II and IV.

we want it to flow smoothly—and we want it to "get over" effectively. Tempo, continuity, punch—there may be other factors involved, but if we take care of these three efficiently we may assume that the rest will take care of itself along the way.

In a sense, the three can never be separated, since in cutting for tempo we must be sure that continuity does not suffer—in keeping continuity we must maintain tempo—and in cutting for both tempo and continuity we must see that nothing is lost which would contribute to effectiveness. However, it will be simpler for us to consider these points one at a time. For that matter, it will usually be found more efficient to do several cuts of a film, rather than trying to achieve all these goals at one time. Go through the film once with an eye to snapping up tempo, another time with attention only to smoothness of continuity, and a third time with the thought of increasing the general punch and effectiveness in any way necessary. By that time, you will know the material well enough to do any type of revision that may seem necessary. It is normal for a professional film to be edited and re-edited again and again and again—so don't make the mistake of thinking it is a sign of amateurishness to make headway slowly. On the contrary. The smoothest jobs are done by "whittling down" the material, not by slashing with an axe.

First, then, the matter of *tempo*.

Two things contribute to the pace of a film—the speed of the action portrayed within the scenes themselves, and the speed with which these scenes follow one another on the screen. Tempo of action and tempo of cutting, to put it another way. Both are important; both contribute to the final effect. Usually, the two will be pretty much in harmony; that is, slow, moderate action is best expressed in a succession of fairly long scenes, while swift action is given added punch if told in a series of quick, incisive strokes.

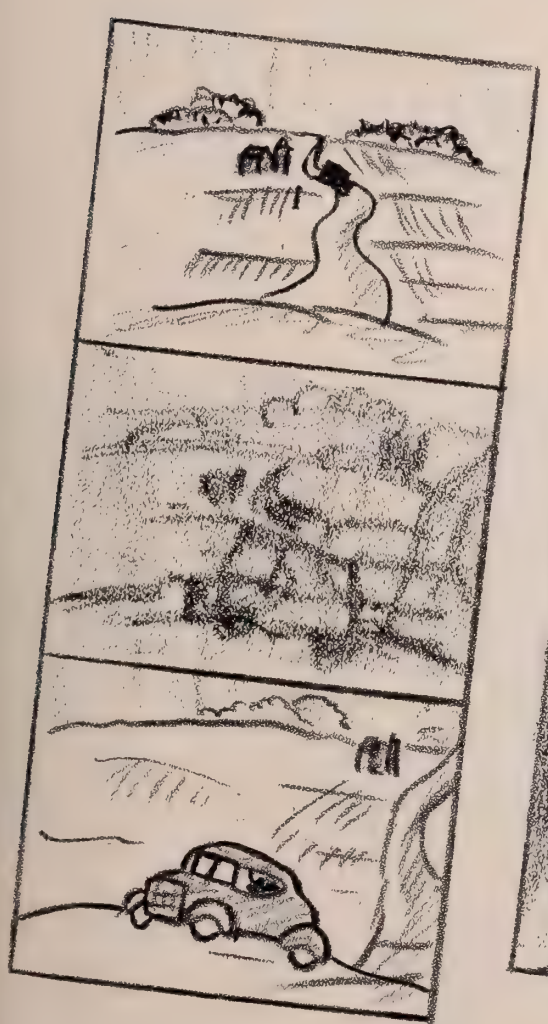
Next time you are reading something by a skillful fiction writer, notice how he does the same thing. In passages describing peaceful, lazy action he uses quiet words, long sentences and long paragraphs. When he comes to dramatic action, he shifts to explosive words, short sentences, brief paragraphs. The same principle applies to film editing. (Parenthetically, the same author also adriotly alternates calm passages and vigorous sequences, for best effect. However, discussion of this question of rhythm would carry us too far afield, since it relates more to the script and the basic conception of the film than it does to the editing).

At this point, we must consider our film by *sequences* and not by individual scenes. Let us suppose that we are editing a rather simple little film, the story of which is told in five sequences, each separated by a fade-in and fade-out. Glancing over the story, we see that the sequences may be classified as to tempo roughly as follows:

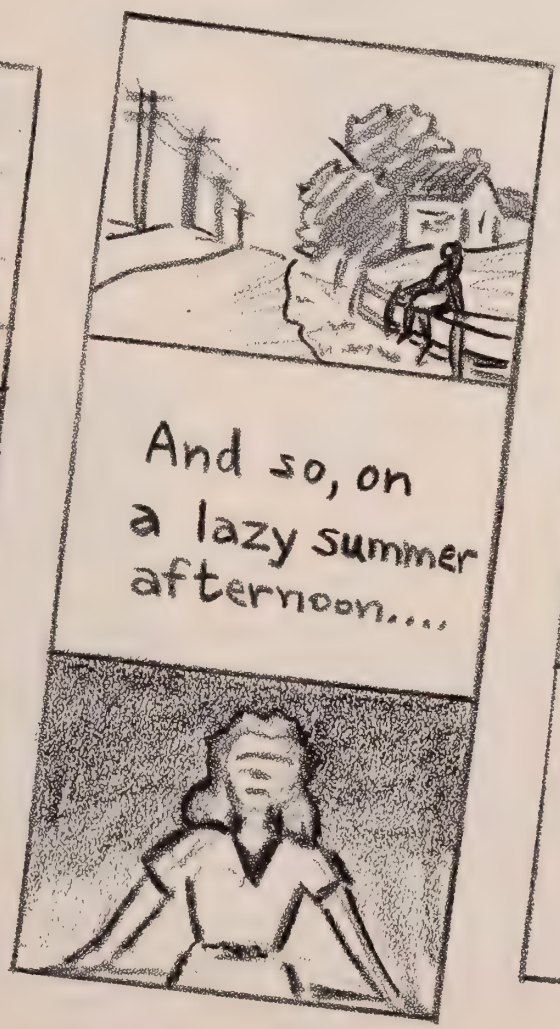
Sequence I.	Calm, peaceful introduction.
Sequence II.	Fairly brisk action.
Sequence III.	Relatively calm.
Sequence IV.	Climax of rapid action.
Sequence V.	Aftermath of quiet calm; ending.

Obviously, the major part of our cutting for tempo will be done in Sequences II and IV, calling for brisk action. The others call for calm tempo

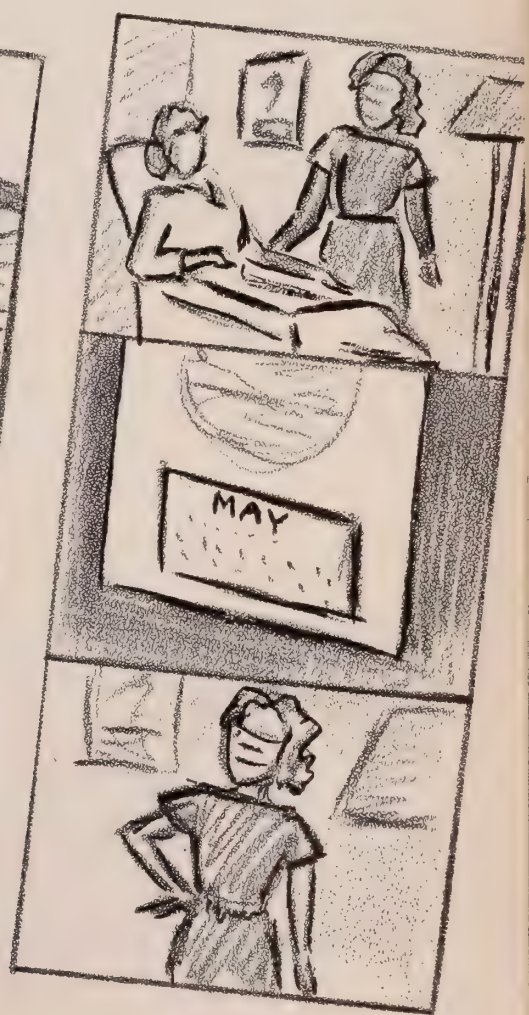
• *Continued on Page 358*



• One way of circumventing an uninteresting stretch of action, or covering a mismatch between consecutive shots, is to use a dissolve as illustrated above. This may be made optically, if not shot in the original film.



• Demonstrating use of a title to cover a mismatch. In shooting the closeup, we couldn't resist using a red filter for one of those lush, dark skies—forgetting that this would not match with the pale sky of the long shot. The title will make this difference less apparent.



• Failure to match the action in two consecutive shots can be made less evident if it is possible to use an insert of some prop in the scene, as the calendar shot shown intercut between the two scenes above.







● Fig. 1 (Upper left) shows lighting setup used in making shot (Fig. 2) above. Lights used (reading L. to R.) are eye, key, back and fill. Fig. 3 (lower left) shows simulated daylight effect. All highlights are on window side of subject. Here source of light is obviously from the window.

How To Enhance Your Indoor Shots With Backlighting

By THOMAS E. HUNT

IN THE second of this series of articles on interior lighting last month, it was pointed out that there are four lights used in a basic lighting setup for indoor cinematography. In the May article we discussed the modeling and fill lights. In this, the concluding article in the series, we shall discuss the remaining two lights: the back light and the background light.

The purpose of the back light is to separate the subject from the background and thus tend to create an illusion of third dimension. The backlight, incidentally, is always more intense than any other light illuminating the set or subject, for it is the highlights cast by this unit on the hair and shoulders of the subject which gives the effect of roundness and third dimension.

Obviously, there can be no set rules for the placement of the back light. Rather the cameraman should formulate his own rules by experiments in placing the light in various positions behind the subject and noting its effect on the hair, shoulders, etc.

In a short series of tests he should first photograph his subject lighted only with a key light and a fill light. (See Figure No. 7). Then, add a back light (See Figure 8) and



● Fig. 4—Note how natural this picture appears because the light seems to come from the table lamp. Actually several spotlights were used to achieve this effect.

re-photograph the scene. Next, photograph a scene with the back light at high intensity with brilliant highlights, then medium, then very dull. After a few experiments such as these, the cameraman will see how the highlights created by the back light will separate subject from the background and develop the illusion of three dimensions.

The proper position for the back light unit is generally high and in back of the subject, usually the higher the better.

In this position the light throws off its illumination towards the front of the subject. For certain types of hair, it is sometimes preferable to add a light low and in back of the subject. For example, if the model has blonde hair, a light placed low and behind the subject will stream through the hair and achieve a true blonde appearance. In its low position, this light will not light the top of the hair sufficiently so an additional back light, set higher, will be necessary to highlight the top of the hair and shoulders.

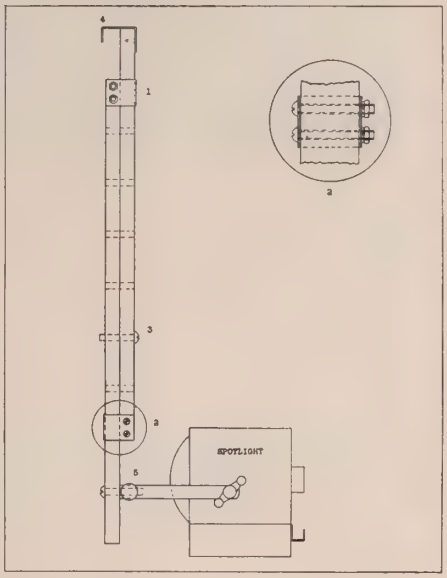
Two back lights placed on either side of a blonde model will also effect a light haired appearance. However, the cameraman should watch closely the movement of the head in order to prevent distortion highlights on the nose.

For brunettes, a light unit set high will normally suffice for the back lighting job. If the background is dark, it may be necessary for the cameraman to place another light low and in back of the model in order to obtain full separation between the dark hair and the dark background.

To allow a strong highlight from the back light to "leak over" on the nose is a common error made in placement of the back light. If the back light is not carefully placed, a slight movement of the head (and in motion pictures the subject's head is usually moving) will bring the nose in the line of the back light and result in distorting highlights. If there is to be much movement in the scene, one of the best methods to avoid distortion is the placement of the back light high and directly back of the subject in line with the camera. This will afford excellent separation, and, no matter which way the model turns, it will be impossible for the back light to "leak over" on to the face. If several back lights are in use, the cameraman should rehearse the scene, after placing the lights, in order to assure himself that position of the back lights will exclude distortion regardless of position of the subject.

The last light to be considered in the basic lighting set-up is the background light or lights. Background lighting is extremely important because it generally sets the mood for a scene. If the scene calls for a sunlit room, naturally the background should be brilliantly lighted to give the effect of sunlight.

• Fig. 5—at right—shows a simple but effective wall hanger for spot and other light units. Easily made of wood, it is adjustable for various lengths. Its use enables the amateur to set his spotlights high above his set to gain the same type lighting as the studios. Diagram below—Fig. 6— gives details for construction which are further explained in the text





Conversely, if the scene calls for a sinister, macabre mood, the background should be lighted in low key.

A few observations of the lighting technique in theatrical films will prove to the reader that the Hollywood formula for lighting backgrounds is fairly clear cut. The backgrounds for comedy and sunlit scenes are always brightly lighted, with thin, transparent shadows. If the movie is a mystery, most of the scenes are lighted in low key in which there are plenty of deep, dark shadows to create an air of suspense or foreboding.

For a sunlit room effect, all shadows should be well filled so that they are as transparent as one normally sees shadows in daylight. For night effect, the cameraman should use a harder contrasting type of lighting and leave the shadows dense so that areas of highlights and shadows are created in the scene. Figures No. 1 and No. 2 illustrate this principle.

The majority of Hollywood sets are built without ceilings so that all the background lights can be placed high around the rim of the set. The walls of the set can then be so lighted that an actor moving around a room will not walk into these lights, thereby nullifying the effect of the modeling, fill and back lights. The amateur motion picture cameraman can obtain the same result in his home by mounting Dinky-Inkie spot lights on a wall hanger which may be suspended from the wall molding at any point in the room. If it is

• *Continued on Page 360*

• Fig. 7 (left) shows subject lighted with key and fill lights only—no back light. Notice how hair and shoulders of subject are indistinguishable from the background. In the adjoining photo (Fig. 8) a spotlight has been added for a backlight, clearly defining subject from the background.







● Two scenes from John K. Northrop's "How To Ski—In Six Easy Dunks!" made highly entertaining by a series of amusing titles skillfully intercut with shots of water skiers in action.

TITLES MADE THESE FILMS

By W. D. GARLOCK

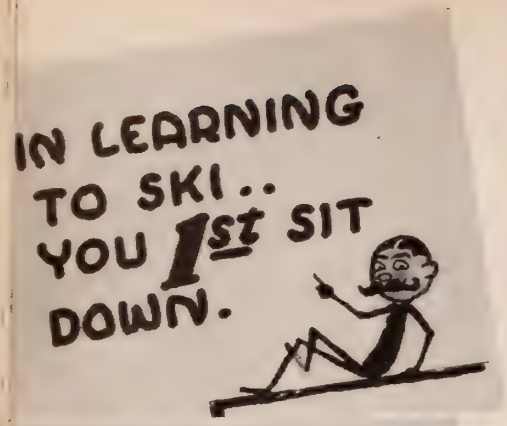
JUST as the caption—that humorous line of type—provides the punch for those cartoon panels that appear regularly in popular magazines and daily newspapers, so clever captions or titles can turn mediocre movie footage into interesting continuities.

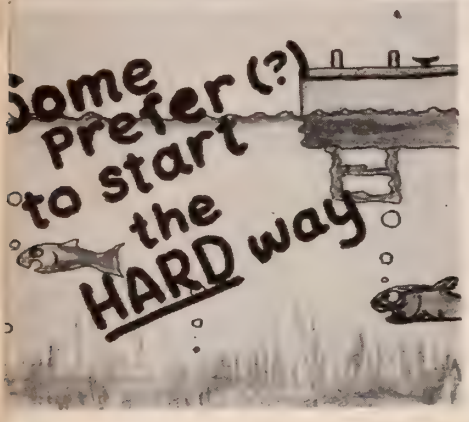
It is common practice with all of us at one time or another to take along our movie camera on a picnic, an automobile trip or a vacation with the thought in mind that, should the opportunity present itself, "we'll make a few shots." On these occasions we do not have a filming plan any more than the man who goes forth with a Brownie camera. What we do is make a number of record shots of our activities so we'll have something to show the folks after we return home.

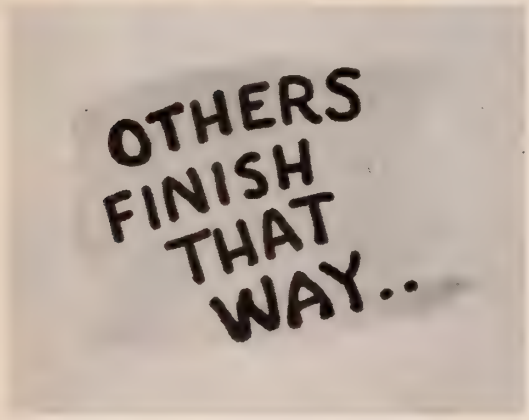
But what happens? We show the pictures once or twice and family interest stops there; the films are put away with others and invariably remain shelved unless someone at a later date, recalling the event during which the pictures were made, asks that they be screened again.

Now these pictures have a very potential entertainment value that remains hidden simply because they have not been subjected to the editing and titling treatment ordinarily given more entertaining pictures. While such pictures cover certain related events and activities, the lack of planning has left them without that cohesive element that binds them together as a unit.

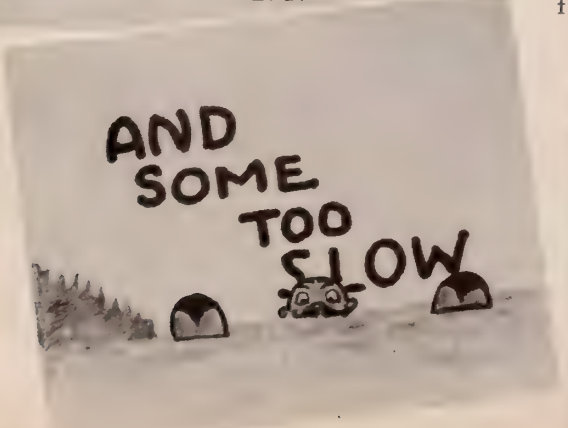
Two excellent 8mm. films have appeared recently that demonstrate what two imaginative movie amateurs did with titles to turn pot-shot footage into entertaining movies. They offer inspirational examples for

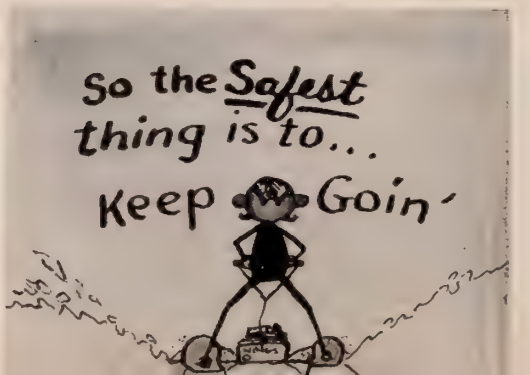












● These title cards, but 2½ by 3¼ inches in size, were artistically handlettered and decorated in colors by cineamateur Northrup and photographed in a typewriter titler. Clever art work combined with skillful composition of text produced compelling titles that breathed life into otherwise commonplace footage to net a highly entertaining picture.

other movie amateurs who have spool after spool of movies languishing on a shelf just waiting for an inspired hand to cut and edit them with clever titles and thus transform them into new and entertaining pictures.

The first, "*How to Ski in 6 Easy Dunks,*" was filmed in 8mm. Kodachrome by Mr. John K. Northrop of Los Angeles, and is an excellent example of how continuity and interest can be injected into a picture by the proper use of titles. Here was 150 feet of excellent photography that, without the equally excellent titles, would have added up to 50 feet of moderate interest and 100 feet of polite sufferance.

The title of the picture is a clue to how Mr. Northrop achieved 150 feet of unqualified entertainment. Your interest is first aroused as you wonder how "6 easy dunks" fits in with skiing, and the thought becomes more intriguing when the opening long shot shows a skier gliding swiftly down a snow covered mountainside. That question is answered immediately with title "*You Can Also Use Melted Snow,*" followed by a shot of a man in a bathing suit running down to the edge of a lake with a pair of water skis over his shoulder.

The connection between skiing and "dunks" becomes clearer now, and the previous mention in the main title of "6 easy dunks" gives a clue to the story that follows. We immediately look for the "dunks," and the intervening episodes are the continuity of events that lead up to each one. These examples will serve to illustrate:

Title—"*In Learning How to Ski, First Yo Sit Down.*"

The following shots show the skier seating himself on the end of a boat landing, strapping on the skis and picking up the tow line. Then comes:

● Simple typewritten titles like these created an imaginative fairy tale when intercut with scenes selected from miscellaneous rolls that had been filmed over a long period of time by John Apel of Los Angeles.

Title—"*In Starting Out, Lean Back.*"

This scene shows the skier getting set to start. The boat starts to tow the skier who, as the title mentioned, is leaning far back—so far, in fact, that he topples over backwards into the water. This is "dunk" No. 1, and is designated as such by a cleverly double exposed title with the numeral "1".

Having seen what happens when leaning too far back, we are given a hint as to the next scene by the title, "*And Don't Lean Too Far Forward.*" The following scene, as expected, shows the skier leaning far forward and ends with him falling flat in the water for "dunk" No. 2. "Dunk" No. 3 is the result of the boatman starting too slow, but the next title informs us that a fast start also has its disadvantages and the scene that follows proves this point conclusively. Another Title—"*Don't Let the Skis Get Too Far Apart,*" sets the scene and action for "dunk" No. 4. Up to this point the mishaps of the amateur skier has arrested our attention. So when a title appears stating "*And Finally It Happens,*" we have a feeling of achievement as the skier gets off to a good start, and we can sit back and enjoy the "successful" skiing shots that follow.

After just enough footage on this type of action, Mr. Northrop brings our interest back to the skier with short shots of him in other adventures (and misadventures) suggested by the Titles:

"*Some Prefer to Start the Hard Way.*"

"*Others Finish That Way.*"

● *Continued on Page 352*



● Above is the "princess" in Adolf Apel's movie story. The shot of two ducks at left represents the "princess" and her lover, thus transformed, when two jealous aunts invoke their black magic on the pair.

Once upon a time there lived, in a land long since forgotten, a beautiful princess.

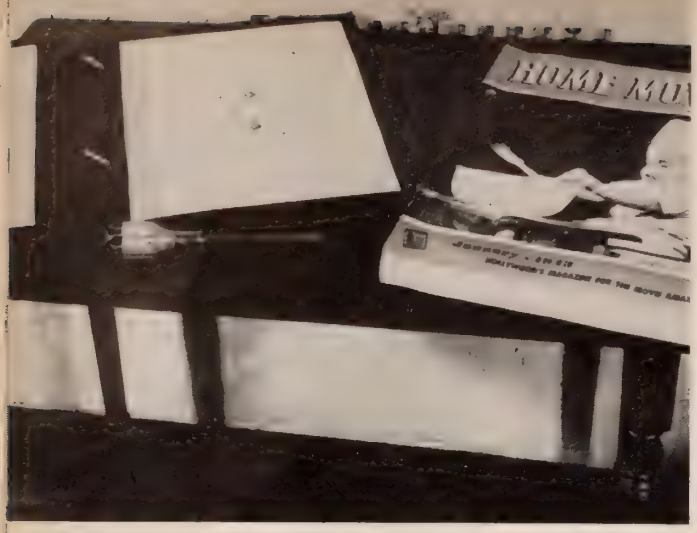
It was a peaceful, prosperous land protected against envious neighbors by it's fine navy.

But one day envy arose in the Court. The princess had two God-mothers who secretly wished to usurp the throne.

So they bided their time and one dark and stormy night, invoked their black magic and prince and princess were turned into snow white geese.

But their misdeeds overtook them as, with a frightful crash, the lightning hissed and lo, they were themselves turned into coal black swans.

Their quarters were in the old abandoned palace, now frequented by those versed in the art of witchcraft, and there they had learned also to practise this art.



● Above, left, is completed binder ready for insertion of the magazines in which holes have been drilled for the binding posts.



● Binder holds twelve magazines. Holes are first lined up by inserting one of the binding posts through the drilled holes, then the group slipped over posts of the binder.



● Finishing touch is lettering the title and year on back of binder. Use white ink and "Speedball" pen for this.

BIND YOUR OWN HOME MOVIES

Easy-to-make Binders Enable You To Keep All Issues Of Magazine Handy For Ready Reference

By ARTHUR M. SHARP

UNTIL binders are again available—and Home Movies hopes to have them soon!—readers who save their copies of Home Movies for reference may easily bind them into volumes of twelve issues each and with comparatively little expense.

If you have ever had the occasion to want to locate quickly a certain item you once read on title making, on lenses, perhaps a scenario idea or any one of hundreds of helpful tips on movie making that appear in the course of twelve monthly issues of Home Movies, locating the item will entail no trouble at all if your copies of the magazine are bound together in volumes comprising each year's twelve issues.

The December issue is the most important of all because it contains the annual index, listing first by title then by topic every article, workshop item, etc., that appeared in the preceding eleven issues plus those appearing in the December issue which carries the index. Thus, with all twelve copies of Home Movies bound together, it is a simple matter to locate the item you want by first referring to the index, then turning to the page in the magazine readily available within the binder.

The three pictures on this page show construction of the binder and method of binding in copies of the magazine. The binders I made were readily put together from materials easily acquired from my local stationers'. First I purchased some bookbinding material. This is a fabric with a simulated leather design on one surface. It came in a roll forty inches wide and cost fifty cents a running yard. Also, after much searching, I got three pairs of binding screws and posts which were used to fasten the magazines together. At the hardware store I purchased a pound of dry carpenter's glue for making the adhesive for the covers. A local printer trimmed my magazines to the correct size, also furnished the cardboard I required, as well as supplied some paper to finish the inside covers. Thus armed with all necessary materials I was ready to begin.

Two pieces of cover stock are required one 20½"x13" and the other 6"x13". Similarly four pieces of cardboard are needed two ¼"x12", and two 9"x12". These were cut to size on my print trimmer in the darkroom. However a razor blade does a satisfactory cutting job if you are careful to score the card first, thus providing a groove for the blade to follow on the second pass.

The glue was prepared by soaking it in water for about an hour, then adding more boiling water and heating it in

● *Continued on Page 356*

An Adventure In Medical Filming

Hollywood Techniques Applied In Producing This 400 Foot Color Film On The Gastroscope

By NORVILLE L. SCHIELD

WHEN Dr. Joseph H. Devitt of the Milwaukee County General Hospital staff asked me to aid him in making movies of the inside of a man's stomach, I felt he had overestimated my ability as a cameraman until he explained that we would follow the Hollywood studios' technique and use a prop stomach for the picture.

Dr. Devitt long had a desire to make a motion picture demonstrating the procedure of examining the human stomach with a gastroscope—a long, flexible tube, carrying a tiny electric lamp, that may be inserted through the mouth of a patient, permitting the physician to make visual examination of the interior of the stomach. Dr. Devitt had been a movie amateur for years and appreciated the value of a motion picture in color of this comparatively new medical innovation.

In fact, Dr. Devitt had planned this picture for more than a year, knew the plan of his picture so well, that a shooting script was never prepared. Instead, Dr. Devitt had written the titles which were to explain the various steps followed in a gastroscopic examination, and these were used as a guide for filming, since almost every step in the procedure had to be explained by titles.

The prop stomach, of course, was to supply only a meager part of the number of scenes that were to go into the picture. A patient actually was to be employed in making the film and for this, Dr. Devitt was lucky to gain the consent of one of his patients, who had undergone gastroscopic examinations a number of times, to undergo the complete routine again for a motion picture.

My chief concern was with the facilities and limitations with which I would

• *Continued on Page 364*



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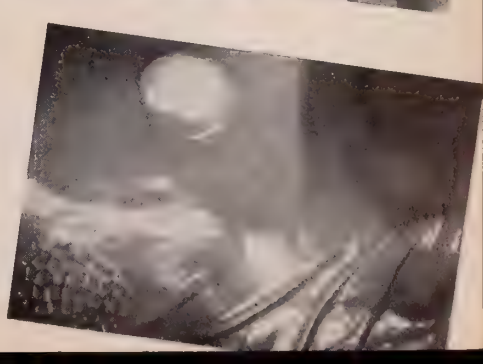
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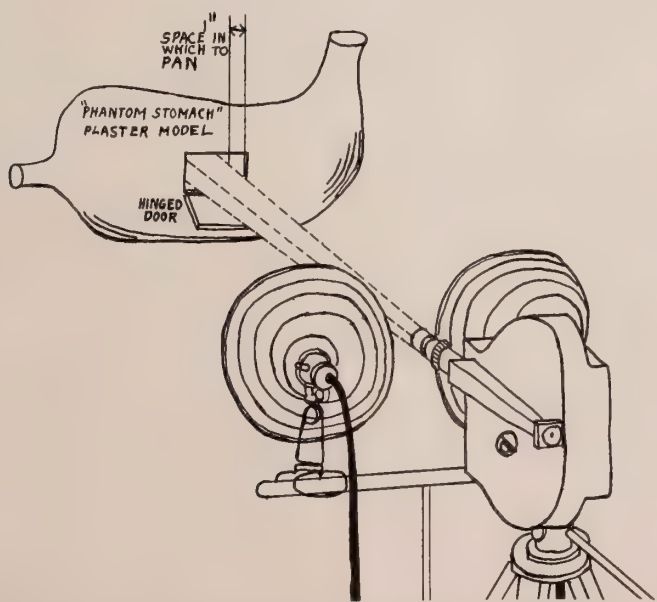


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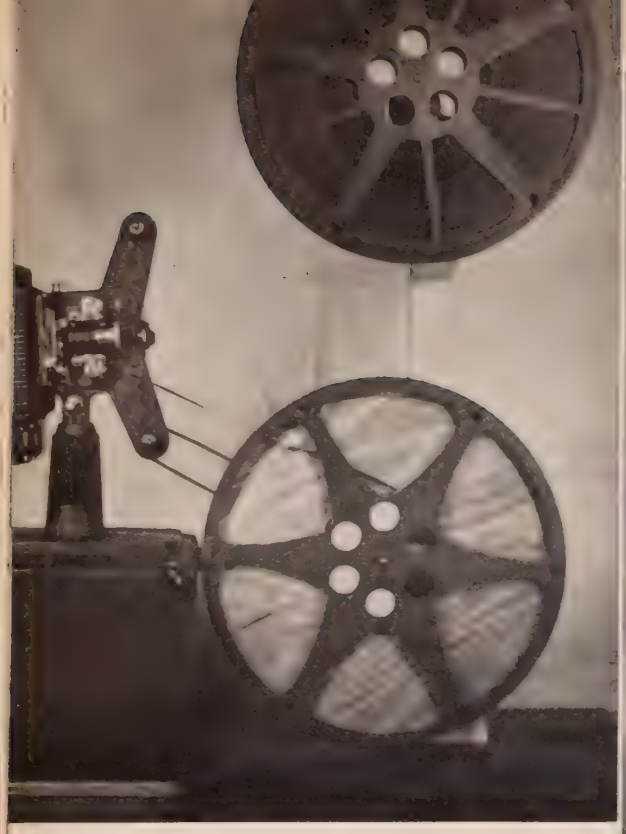


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• Frame enlargements at right are from author's 16mm. film "Gastroscopy, the Endoscope Examination of the Human Stomach": 1—the gastroscope in hands of nurse; 2—closeup showing tiny mazda lamp in tip; 3—another closeup of end of gastroscope showing flexible tip; 4—inserting gastroscope tube into mouth of patient; 5—the doctor inspects interior of patient's stomach through gastroscope tube which contains intricate arrangement of prisms and lenses; 6—closeup of interior of stomach which reveals two lesions, early discovery of which will enable physician to proceed with greater certainty of cure.



• Fig. 7—Above diagram shows how "phantom" stomach was employed to provide necessary scenes of stomach's interior for author's film. The four inch aperture in side made necessary the use of a telephoto lens in filming closeups such as that illustrated in Fig. 6.





● Fig. 1 (above) is front view of Revere projector with 1600 foot reels and reel standard in place for use. Fig. 2 (at right) is rear view, showing construction of reel standard and manner of extending belt drive from projector.

Longer Shows With 8mm. Projectors

Simple Takeup Apparatus Plus Revamped 1600 Foot Reels Make Possible 90 Minute Uninterrupted Showing Of 8mm. Films

By JOHN S. VAIL

AMONG other things, good home movie showmanship involves smooth continuous screening of films without too frequent interruptions for changing reels. The newer 16mm. projectors with their increased reel capacity afford this, while the 8mm. projector owner seeking longer screening facilities must provide his own. However, this is no problem. Almost every make of 8mm.-projector today can be converted to use larger reels, the same as I provided for my 8mm. Revere as pictured in the photos above.

Stationed in the Hawaiian Islands for several years, I arrived home after discharge with twelve hundred feet of 8mm. Kodachrome film. It followed that friends and various groups, clubs, etc., sought a showing of my films; but disliking the prospect of having to change reels every fifteen minutes in addition to handling several changes of records for my background music and sound, I sought a method of remedying this situation. The idea of using 1600 foot reels and putting all my film on one reel for a continuous run seemed the most logical, and I found the idea quite workable as I shall describe here.

My projector is a Revere, but there is no reason why this expanded reel capacity idea cannot be applied to other makes and models, for the alterations necessary to the projector are slight indeed and do not impair its operation for use with the customary 200 and 300 foot 8mm. reels.

The important parts which you will need to purchase are two belt pulleys of medium size, one reel spindle, a short length of steel shaft, a length of spring projector belt, plus two 1600 foot 16mm. reels. If yours is a Revere projector, remove the bottom reel-arm cover which reveals the interior assembly of the takeup spindle shaft. This consists of two nuts, a friction spring, a notched disc which engages the drive chain.

Remove all of these (they come off very easily) and you will see a cork washer. Leave this on the shaft, but in addition to this washer, two more will be required—not necessarily cork. Thin cardboard will do. You may easily cut these out yourself. Slip them on over the cork washer and replace the other parts exactly as they were, with the exception of the end or lock nut. Reason for the two additional washers is to increase friction because of additional pull caused by the 1600 ft. reels. In

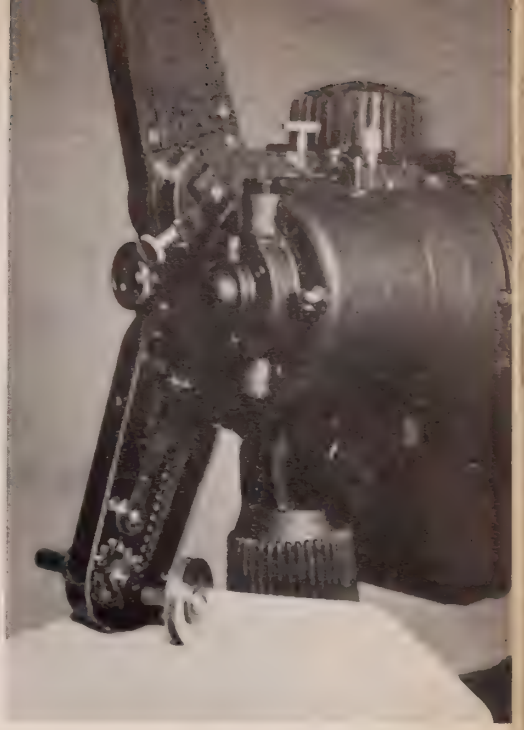
place of the lock nut you will need a shaft ¾ inches long and threaded on both ends. This is for the auxiliary pulley that will drive the 1600 ft. take-up reel, this screws on the spindle shaft and up to the second nut, locking it securely. This pulley, assembled on the new shaft but not attached to the lower takeup spindle, may be seen in lower left corner of Fig. 3.

Next secure a fairly heavy board 12x16 inches in size to be used as a base for the upright which will hold the 1600 ft. reels. You will need several wood screws to secure tightly the various parts of this stand. Screw to the bottom of the base and in the center with widest part facing you, a piece of ¾"x1¾" shingle lath twenty inches in length. The best method of fastening this to the base is by using two chocks of the same material or similar and screwing to the shingle lath upright and then to the base as shown in Fig. 5. For added strength, two screws may be driven through the underside of the base and up into the chocks or uprights. Using wood screws, of course, will first require boring the wood with a drill to prevent splitting.

Now cut a piece of shingle lath 3½ inches long. This will be used to hold the bearing of the lower reel spindle. For a bearing I used part of an old Eversharp pencil, cut to a length of one inch. This just fits over the reel spindle, and with a drop or two of oil works very smoothly. To mount the bearing, drill a hole in the short piece of shingle lath, about ¾ inches from the end. Make this slightly smaller than the size of the bearing. Work the bearing in, making sure that it fits snugly, until there is an equal amount protruding from either side. (This extra length will later prevent the reel from chafing on the wood). Next slip the spindle through bearing and insert pulley on other end. A screw and one or two washers will firmly hold the pulley to spindle.

Now take one of the 1600 ft. reels and snap it on the spindle. Thus you will have the reel, spindle, bearing, and short piece of shingle lath mounted together in one assembly. Mount this on the upright, as shown in Fig. 5, raising the reel up sufficiently to clear the base by one inch. It will be easier to first mark the correct height on upright with a pencil, and then take the reel off before screwing on the spindle assembly. After this is done, cut another short piece of shingle lath, 3½ inches long, and with the flat side down, screw it at very top of the upright. Then take off one rewind from your editing board, or if you prefer, you may purchase one at any camera store and mount it here as shown in Fig. 4.

Put one of the reels on this rewind, which will be the feed reel and put the take-up reel in place at the bottom. Now place the top reel so that it will line up exactly with the take-up reel, immediately below it. When this is done, screw rewind firmly in place. For the last step in construction, cut a piece of shingle lath nine inches long. Bore two holes for wood screws within an inch and a half of both ends of this piece and fasten flush with the top and backside of the upright. Place both 1600 ft. reels in place and saw through the front piece of upright at points slightly above and below the bottom and top clearance of both reels. Remove this piece entirely. This will allow an additional space, the width of a shingle lath, for the projector's light beam as shown in Fig. 2.



● Fig. 3 shows cap plate removed from lower reel arm of projector. In the lower left corner may be seen the auxiliary pulley and shaft before it is attached to the takeup shaft of projector. This furnishes the driving power for the extended lower takeup reel.

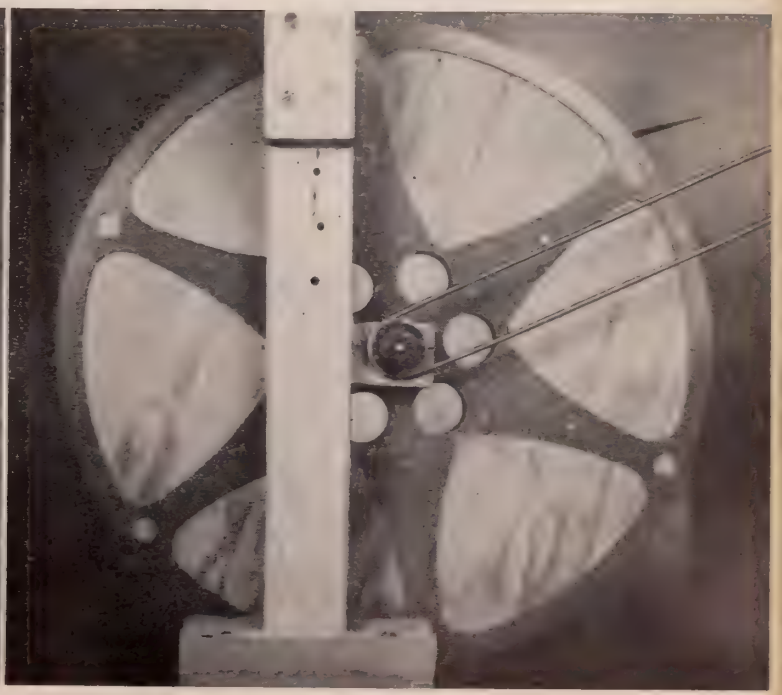
Because 1600 foot reels are not as yet available for 8mm. film, it will be necessary to alter the 16mm. reels so that they will accommodate the narrower 8mm. film. This may be done by filling out part of the space with quarter-inch plywood. Place one of the 1600 foot reels on a panel of plywood and trace around the perimeter. Then cut out the disc of plywood with a

● *Continued on Page 368*

● Fig. 4—Here may be seen how an inexpensive film rewind was bolted to top of reel standard to furnish spindle for the feed reel; also to provide means for rewinding. With this setup there is no means for rewinding film by motor power.



● Fig. 5, showing how takeup reel is mounted below feed reel on the reel standard. Spindle for this reel was purchased for the purpose and mounted on a short block attached to standard. Note plywood insert converting 16mm. reels for use with 8mm. film.





● Sand and surf take the kiddies' minds off the camera, prove an ideal locale for movie making.



● Is Junior learning to roller skate? Tie a pillow on him for a gag shot like this—and for Junior's safety, too!

● Film Jane and the boy next door as they roller skate together, with your camera concealed some distance away, if you want cute shots like this. Using a telephoto lens will enable you to bag shots with more human interest.

FILMING CHILDREN



★ GOOD home movies of very young children depend upon naturalness and this can only result when they are given something interesting and natural to do. Posing and coaching all too often leads to self-conscious reaction. Next time you want to make movies of Jane or Junior, plan a picnic, a party or a visit to the beach. Then, while the children are engaged in play, choose your shots and film them as unobtrusively as possible.

IDEAS For Home Movie Stories

When Good Plots Seem Elusive, Look To Your Radio Programs, Newspapers And Comic Strips For Gags And Story Ideas

By HAL WOODARD



• Your daily newspaper offers countless ideas for amusing home movies in the comic strips, cartoons and short stories. Let members of the family join in the search for likely material for your next film. Often a radio comic's pun can furnish just the story idea you are looking for.

I USED to wonder why my friends were so conservative in their appreciation of my movie efforts. Of course, I sensed a few of my minor deficiencies. I knew that my films were a little disjointed in thought and that my efforts weren't giving Hollywood studios any close competition. But then I'd concluded that trying to make something really entertaining with an element of continuity called for a lot of work, a staff of experts and a backyard full of actors.

After one particular showing, my wife and severest critic opined that my movies "just never got anywhere. They lacked a good idea to hold them together. And why didn't I tell some sort of story with each reel?"

Frankly, that wasn't a bad idea, but where would I get these stories, I'm no scenarist, and I'd already tried the ones that the library books had suggested, the ones about: "A Trip to the Country," "Junior's First Dog," and "Aunt Fanny on the Farm," and they certainly didn't improve my standing as an amateur cameraman. No, there was a solution to my problem, but that wasnt' it.

Nevertheless, haunted with the idea that with some sort of a logical plot and a soupcon of imagination I might be able to conjure up something less repulsive, I took my wife's suggestion and went in search of those elusive plots for future filming.

I spend most of my waking hours as an announcer at a radio station, earning money for food, fun and film by telling people how many boxtops to send in, and when I'm not talking I'm forced to listen, listen to the other programs broadcast during my shift. After many years of such patient listening, I have often wondered who has contributed the most to radio, Marconi or Joe Miller the old joke man.

Since the days of battery sets and catwhiskers I've heard a zillion versions of the 8 basic joke situations, and at least 25 different twists to "who was that lady I saw you with last night?"

Anyhow, one afternoon the thought occurred to me that if multitudinous radio shows were depending on those old bromides as their life blood, why couldn't I turn some of my pet jokes into scenarios for my movies. The more I thought about my brainstrom, the more I liked it.

I began to cudgel my brain for anecdotes which I thought would lend themselves particularly well to filming; stories that had a lot of action rather than just dialogue. When I had temporarily exhausted my own supply I began to canvass my friends and business associates for their pet rib-ticklers. Eventually I collected an impressive library of "old chestnuts."

If I should begin to relate my collection, you'd stop me dead in my tracks because you'd heard them before, but those same gags on film, with our family or friends as the characters involved, can mean the difference between an acid-polite "Your movies are lovely" and an audible appreciation of the belly-laugh variety.

Without analyzing the situation very far, one can see the simplicity of the whole process. You film your story just as you would tell it, including the establishment of the scene, identification of the characters, and then follow with a development of the plot. The dialogue of the characters is handled by the titles, unless you're lucky enough to have sound equipment.

For sake of illustration, suppose we take a look at the scenario prepared from an old wheeze you probably stopped telling years ago:

The first scene shows little Johnny climbing through a wire fence and ripping his trousers in the process. From that we switch to an interior showing his Mother preparing supper. After a bit she turns and looks toward the door to seen Johnny enter, slowly, with downcast eyes. After the necessary build-up of inquisitiveness in Mother's face and anguish in Johnny's, the torn trousers are displayed in a revealing close-up. Logically, the titles take care of Mother's rebuke and her order to remove the tattered trousers for the necessary repairs.

With Mother busily engaged in the repair job, the camera

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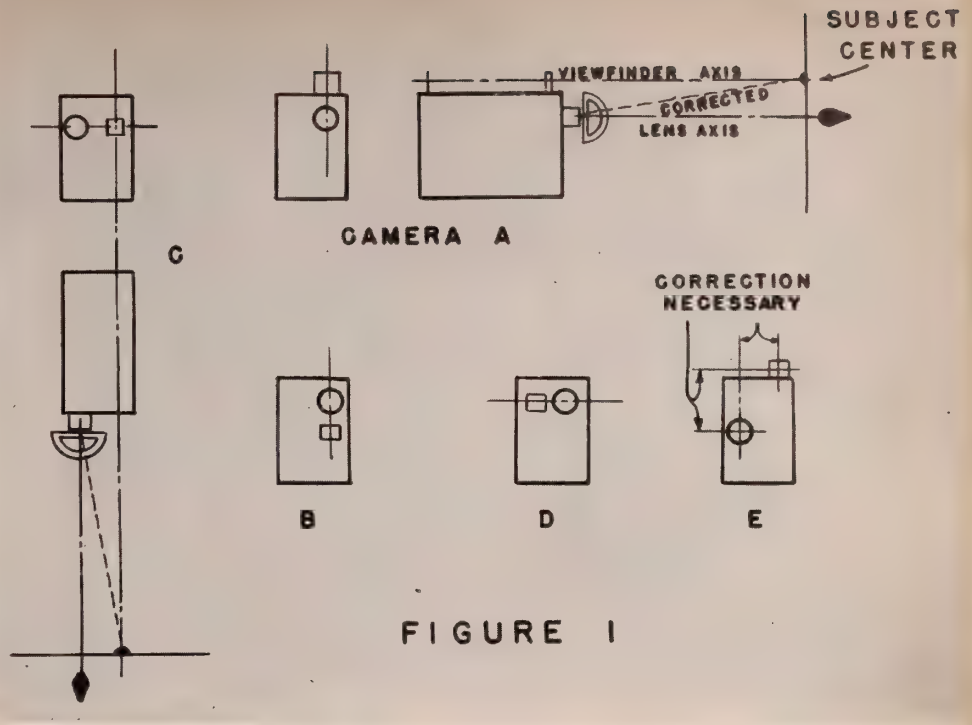


FIGURE 1

• Above are shown familiar patterns of viewfinder placement with relation to camera lens and the manner in which the protractor method is employed to correct parallax in both vertical and horizontal offset types of cine cameras. In use, the protractor indicates the degree of offset and guides the re-positioning of camera so lens will take in field of view previously lined up through the viewfinder.

A SIMPLE METHOD FOR CORRECTING PARALLAX

Dime Store Protractor And Piece Of String Make Gadget That Puts An End To Off-center Movies

By EDWARD P. SUTHERLAND

WHEN you start to shoot movies close up, you encounter the old bugaboo of parallax unless your camera provides a device for overcoming it. Parallax, as you probably know, is that difference in the field of view as taken in by the camera lens and the viewfinder in photographing objects close to the camera. Parallax occurs because the viewfinder must be set on a different plane than that of the camera lens. Often there is a horizontal as well as vertical offset between lens and viewfinder which multiplies the problem.

As a result, the movie amateur will have the experience of screening a film in which there are closeups that do not appear at all like the composition arranged in the viewfinder at time of shooting. When you see movies filmed by a beginner in which heads of subjects are cut off by the frame line, you know that parallax, which the filmer failed to allow for in shooting his closeups, caused the trouble. Most movie makers, of course, are aware of this problem and have learned to make allowances for the difference between lens position and that of viewfinder when focusing the camera in making a shot of a subject that is within three to six feet of the camera.

It is when filming titles, ultra-closeups and other movies requiring the filmer to work in close with the camera that the problem of parallax cannot be solved by guesswork. The more expensive cine cameras such as the Cine Special, Bolex, and the 16mm. Bell & Howell provide a means of overcoming parallax through built-in devices that permit sighting through the camera lens upon the object to be filmed. Thus the filmer using one of these cameras is able to line up the shot and see it on a ground glass exactly as it will be covered by the camera lens when the shot is made.

It is not altogether impossible for owners of other makes of cine cameras to overcome parallax in ultra-closeups, and the means for doing so is quite simple and certainly not expensive. Actually the only expense involved is the purchase of a draftsman's protractor; and many suitable for the purpose may be had from stationery stores and the five and ten. It is the protractor method of overcoming parallax which is to be described here and which is illustrated in the accompanying diagrams.

In Fig. 1, note that the lens and viewfinder on cameras A and B are located in a vertical plane; therefore, only a verticle correction is necessary. On cameras C and D, the lens and viewfinder are located in the same horizontal

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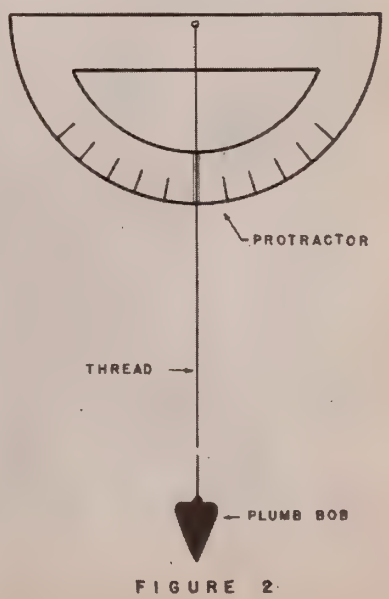


FIGURE 2

• Fig. 2 shows method of attaching string and plumb bob to protractor used in correcting camera parallax.

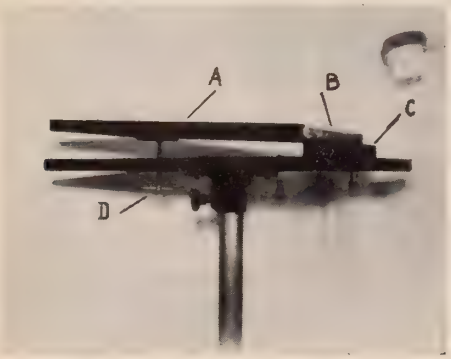
• **FARM MOVIES** will be enhanced with a main title in which the picture on opposite page provides the thematic background. Arrange your title letters on the photo and shoot from a distance of 30 inches. Use photo retouchers' oils or water colors to tint photo for a Kodachrome title. Photo was made by Leon Cantrell of Nashville, Tenn.

Experimental Cine Workshop

- GADGETS
- TRICKS
- SHORTCUTS

$1 to $5 are paid readers for ideas for gadgets, movie tricks and short cuts in movie making used on this page. Describe your gadget or idea briefly and submit it with rough sketch or photo to "The Workshop Editor," Home Movies, 6060 Sunset Blvd., Hollywood, California.

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★



For Projection

Shown in cut above is a standard Da-Lite projector stand to which I have added a tilt-top for added convenience in showing pictures with my sound projector. "A" indicates the tilt-top platform of ¾" plywood and 11" x 17" in size. "C" is a block of wood ¾" x 1¼" x 11" which is screwed to the original Da-Lite base. To this is attached a length of piano hinge "B" 10½" in length to which one end of the tilt top is joined.

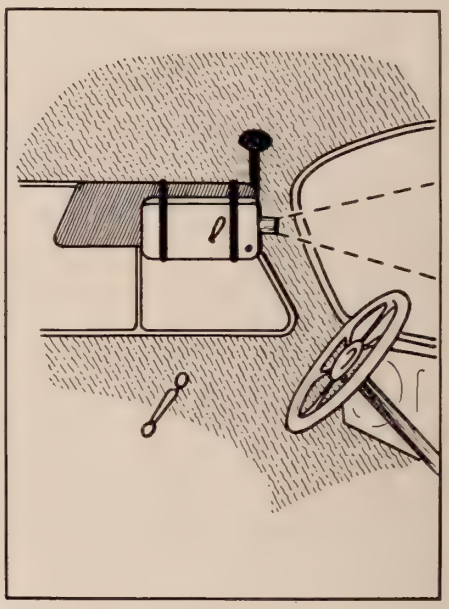
Tilt-top is raised and lowered by means of a threaded thumb screw indicated at "D". This is a bolt taken from a dime store "C-clamp." It runs through a quarter-inch nut countersunk in the original top and is secured to tilt-top by means of a small metal flange. In use, tilt-top is raised or lowered by means of this screw.—*Earl R. Hardesty, Halethorpe, Md.*

Title Effect

Shown below is an idea for making unique dissolve effects between two titles where they are filmed on the Eastman titler. This titler provides the auxiliary lens on a hinged support which may be folded down against the base when not in use. This feature makes the dissolve effect possible in this way:

After the first title is photographed the required length of time for reading, just before stopping the camera, the lens holder slowly is dropped out of range to position B. The title then becomes a blurred image. The camera is stopped, the second title card inserted, and the camera started again while the auxiliary lens remains at position B. Then it is slowly raised to position A, causing title to gradually assume sharp focus and the filming continued for required reading time of the title.

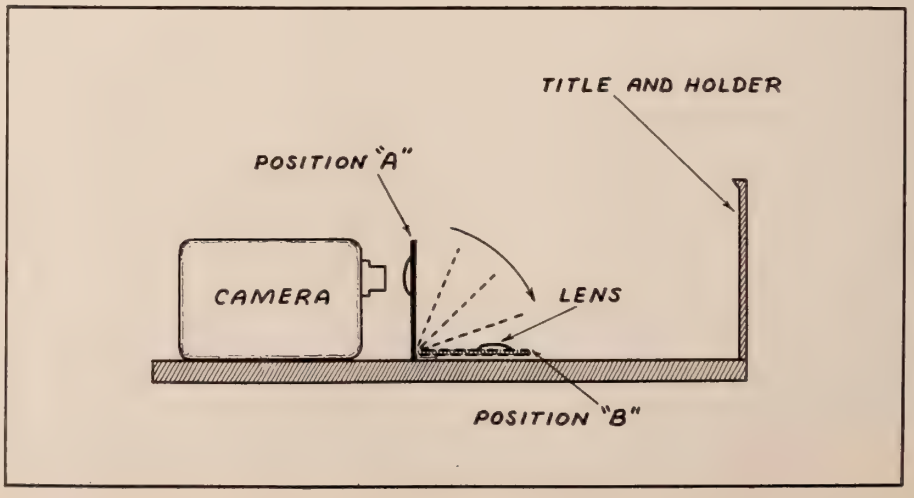
On the screen the first title will appear to go partly out of focus at the point of dissolve, then return to sharp focus again, but this time with the succeeding title on the screen.—*Pat Barge, Brooklyn, N. Y.*



Film As You Tour

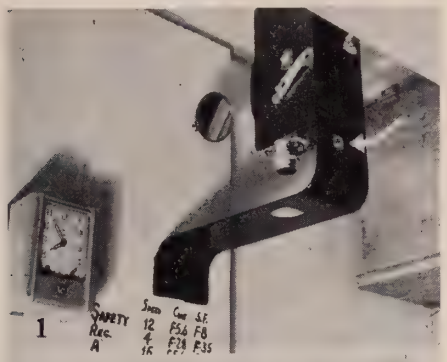
The sun visor of most modern automobiles offers a steady support for one's cine camera as shown above. In this way the camera may be operated by the driver as the car travels along roads winding through scenic vistas. If the camera is one of the lightweight 8mm. models it may be attached to the visor with Mason jar rubbers serving as heavy rubber bands where short leather straps are unavailable.

For heavier cameras, suitable clamps may be made of strap iron or other

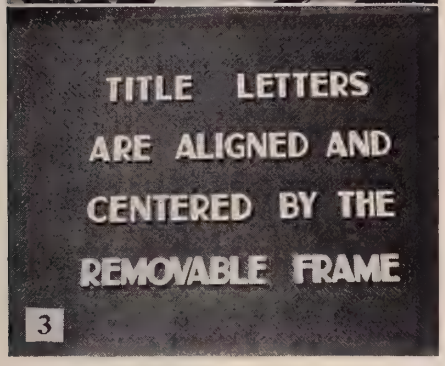


metal, fitting over the camera and securing it to the visor.

When shooting is done, the visor may be folded up out of the way with camera attached.—*J. Roger Heitzer, 514 Walnut St., Mamoroneck, N. Y.*







Titler

The three photos below show details of my home built titler plus one of the titles made with it. The outfit is set up in one corner of my darkroom. Fig. 1 shows special camera bracket which consists of a piece of 1/8" metal 5" wide bent at an angle and attached to wall and ceiling of room as shown. Two "ears" turned up out of the metal bracket insure positioning camera in exact alignment each time. An orifice cut in lower part of bracket permits lens to cover area of the titling board below. Another opening cut at the side (indicated by arrow) affords use of a critical focusing attachment.

Below the bracket on the wall is indicated for handy reference the film speeds of various films used in making titles. The clock on the wall serves to time length of titles as well as the interval of fades.

Fig. 2 shows the title board and lighting arrangement. Two No. 1 photofloods are used here with reflectors and are mounted on wooden arms that may be swung up and down from the title board. The title background most generally used is green burlap and over this is shown the letter alignment in frame which aids in the placement of letters and equal spacing of sentences.

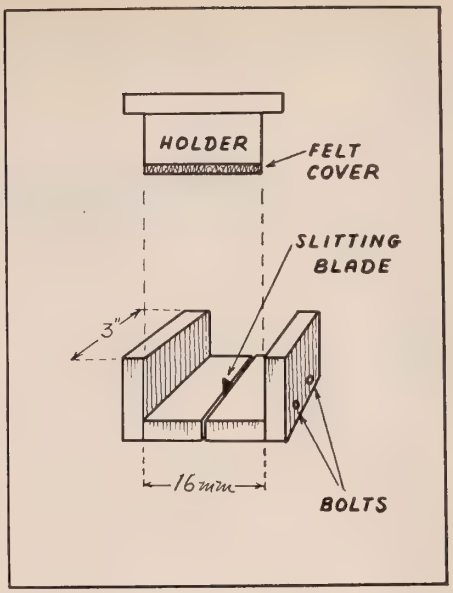
Fig. 3 illustrates a typical title made with this compact titling arrangement. —*Chas. V. Carroll, Minneapolis, Minn.*

For Scroll Titles

Scroll titles depend upon smooth, consistent movement of the title card for effectiveness. This can seldom be accomplished where the scroll drum is turned by hand. A discarded clock works makes an ideal motor for the scroll device of your titler. Remove the balance wheel of the clock works which allows the works to run free. Attach a wooden pulley (which you can turn by hand) to the main shaft of the works and run a string belt from this pulley to a similar pulley on your title scroll drum, or you can extend the string around the drum, allowing the drum to act as the second pulley. The clock works, of course, should be firmly anchored to the titler base or worktable. — *Kenneth Rightmeier, Minneapolis, Minn.*

Film Slitter

For the 8mm. movie maker who does his own film processing, an accurate film slitter is one of his most important tools. At the same time it is one of the easiest for the amateur to build. Sketched above is one I built of soft wood, a piece of felt and a razor blade plus two thin bolts and nuts. First a "box" or trough is formed of four pieces of thin wood as shown at "A." Outside dimensions are as follows: length 3 inches, width 1¼ inches. Inside of trough must be



exactly the width of 16mm. film when finished with the cutting blade in place. The blade is a chip from a razor blade set in the channel between the two sections of trough. The two sections are joined together and held in place by two thin bolts and nuts.

The second member of this gadget is the pressure block "B" which fits inside the trough and holds the film in contact with the slitting blade. The contact side should be covered with a soft grade of felt to prevent scratching the film.

To use, place the double 8mm. width of film in the channel over the slitting blade and with the emulsion side up. Place block "B" on top of film and draw film through the slitter for the desired length.—*Pat Barge, Brooklyn, N. Y.*

8mm. Frame Enlargements

The Eastman Kodak 16mm. movie frame enlarger can also be used for

• *Continued on Page 372*



• 8mm. frame enlargements made with Eastman 16mm. enlarger.

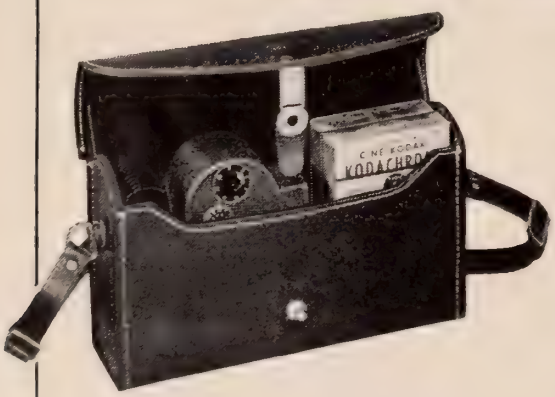
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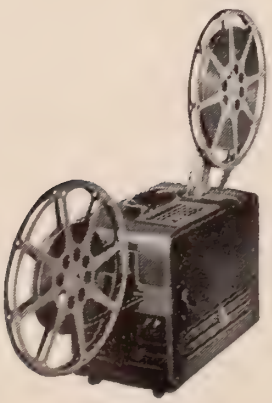
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● In producing his 16mm. short subject "Know Your Snakes," Jerry Courneya found the reflex focusing feature of the Cine Special indispensable for the many closeups required in the picture.

Out of the Army, Into Movie Making

The Story Of Two Ex-G.I.'s Now Making 16mm. Motion Pictures In Hollywood

★ ALTHOUGH all the men coming out of motion picture units of the service have not found awaiting them opportunities in the film industry they had expected, there are many cases of veterans with initiative who have plunged in for themselves and are making a success of ventures in the 16mm. field. Jerry Courneya and Joe Brown, Jr. of recently formed Courneya Productions are examples.

When Brown and Courneya enlisted in the army, they were just friends. Having worked in and around Hollywood for years it was only natural that movies ultimately would be their destination. Courneya became a member of the First Motion Picture Unit at Hal Roach Studios, making pictures for Uncle Sam, and Brown continued as an entertainer and went overseas to the China-Burma Theatre, Australia and Panama, in Special Service to help morale. After three and a half years of army shows, Brown had exhausted all the material that he had available, so he began writing his own material and directing army shows. GI's remember "Gold Bricks of 1942," "Gold Bricks of 1943" and "WAC Happy," only a few of his ventures. The apparent success of these shows set Joe to thinking seriously of becoming a writer and a director.

Meanwhile Jerry was turning out good production work for the army. When the war was over and Uncle Sam no longer needed his two young nephews, he sent them home to become solid citizens. The boys wanted to continue with the work they had done in the army, but each decided that it would be some time before Hollywood would recognize their talents.

Soon after discharge, Courneya and Brown chanced to meet again at a friend's home. While they were discussing their postwar plans to get into the motion picture business, their host suggested showing them a 16mm. short subject he had just rented. After viewing the picture, Courneya and Brown admitted it was pretty good, but like all serious movie enthusiasts, agreed they would have made it a little differently.

At this point, their host countered with "If you fellows think you can do better, why don't you try?" The boys replied, "Why not?" and plans for their present producing company began then and there.

Today, their long cherished wishes are coming true. Jerry Courneya is producing his own pictures and Joe Brown, Jr., is writing and directing them. Already produced and being distributed

● *Continued on Page 373*



● Here Courneya focuses lens preparatory to making closeup shot of the opened jaws of a giant snake, one of the many used in the picture from Ross Allen's reptile farm in Silver Springs, Florida.

Camera Adventurer

"One Man Expeditions" Bring Wealth Of Film Entertainment To Nation's Lecture Audiences



● Francis R. Line edits as well as photographs every foot of film screened during his lectures. Problem these days, he contends, is finding time to film now that lectures are in increasing demand.

★ SINCE Francis R. Line, at the age af eleven, started traveling through eastern America by bicycle, until he completed his last great expedition, much has been covered in time, space and achievement.

Line has often been called a "one-man expedition." For years, equipped only with cine camera, trained scholastic mind, a feeling for beauty and an urge for adventure, he has been penetrating into remote parts of the world to bring back vivid documentary films and reports.

In 1939 Line went alone to Lapland. By reindeer and pulka he traveled across the Arctic wastes in winter; he lived with the Lapp people; he filmed the great reindeer herds. The result of that expedition was his first great 16mm. color motion picture epic, *Lapland Adventure.*

In the fall of that same year Line completed a motion picture on Finland. Almost immediately afterward the first Russo-Finnish war broke out, and the film assumed national importance.

In 1940 Line sensed that war would soon be breaking in the Pacific. So he set out alone with his camera to film the places which, so soon afterward, would be centers of world struggle—Japan, China, Java, the Philippines, Guam, and Pearl Harbor. On that expedition he took the last professional color motion pictures in Japan before the war; he filmed Pearl Harbor shortly before the attack. His 16mm. motion picture record of the journey, *Circle of Fire,* became America's leading film on

● *Continued on Page 368*

M-G-M Developing World 16mm. Film Distribution

★ Metro-Goldwyn-Mayer is ready to launch its widely discussed 16mm educational film distribution program outside the United States and Canada. Main features of the new plan, perhaps the most comprehensive yet attempted in the field of educational films, are a proposal for long-term financing of film costs to foreign schools and other organizations and a new system of annual leasing of prints, with cost adjusted to the number of pupils in a school or the number of members in a club or trade union.

This is the first time in the history of American motion pictures that a major company has placed its resources and world-wide organization behind films that will be used for something more than straight entertainment.

The new venture is outside and completely independent of the commercial entertainment theatre. According to M-G-M's President Arthur M. Loew, one of its chief purposes is to make classroom, documentary and fact films "as readily available as the textbook is now," not only to schools and colleges throughout the world, but also to trade unions, farm groups, clubs and all other organizations that are potentially an audience for films of cultural and instructional content.

Under the supervision of Orton H. Hicks, head of the Loew's International 16mm. department, and R. Haven Falconer, chief of the educational division, the new program will actually get under way with the coming school year this Fall.

While stating that Hollywood will not be looked to as the principal source for product, Mr. Loew said that many M-G-M shorts and features will be adapted for

● *Continued on Page 357*



● Repairing and servicing of 16mm. sound projectors is but one phase of the extensive program recently instituted by M-G-M for training representatives in foreign lands in the distribution and exhibition of company's 16mm. films.

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Ilex means optical precision and dependability. Ask your dealer for details about Ilex 8mm and 16mm Projection Lenses.

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☆ Closeups ☆

OF PROFESSIONAL 16MM. CINEMATOGRAPHERS

Herbert C. Lanks, accompanied by Mrs. Lanks, is currently en route to the Caribbean for another combination filming and writing expedition. This time Mr. and Mrs. Lanks will drive their car across Cuba, Haiti, Dominican Republic and Puerto Rico, filming 16mm. Kodachrome as they go and making copious notes for a new series of books and magazine articles.

★

"Daisy," famous dog of stage and screen (Ken Murray's "Blackouts" and the Blondie and Dagwood films) is star of a new 16mm. short subject being filmed by Ed Drews and Tommy Braatilien, now producing short subjects exclusively for Planet Pictures. Title of film is "Daisy Takes a Vacation."

★

John M. Bettner, Jersey City, N. J., announces formation of Bettner Films with headquarters in New York City. Company will specialize in production of 8mm. and 16mm. entertainment and educational films, expanding into industrial film production later in the year.

★

Norman Mathews, former head of the Motion Picture Division of the Bell Aircraft Corporation, Buffalo, New Yerk, has been named Director of the Production Department of the Princeton Film Center of Princeton, New Jersey. Mathews will coordinate and supervise the production of special-purpose motion pictures dealing with educational, cultural and industrial subjects at the Film Center.

Prior to his association with Bell, Mathews had over eight years of experience in the production of documentary and educational pictures. For six years, he occupied a supervisory post in the University of Minnesota's Visual Education Service. Later as a free-lance cameraman and director, he completed several film projects. Among the latter was an assignment as cameraman with a scientific expedition engaged in making a feature-length ethnological film in the Amazon jungle.

★

Robert Friers left May 1st for Mexico and West Indies to film a new series of 16mm. color films. Expedition will furnish two new films for Frier's 1946-47 lecture season.

★

General Electric Co., is interested in purchasing from 16mm. cameramen some original 16mm. Kodachrome footage on the following subjects: A barn burning in the daytime or nightime; and a farmer leading his stock from the burning barn. Any 16mm. cameraist having such footage should write to Edwin C. Parkhill, care of G-E's Apparatus Department, 1 River Road, Schenectady 5, N. Y.

★

S. B. "Bernie" Wright of Hollywood has produced a 16mm. film on bass fishing off the coast of California and Mexico, which is being edited with sound and color processed at Telefilm Studios in Hollywood. The short subject is said to be one of the most informative deep sea angling films made and is expected to be sold for release in 35mm.

★

Randolph Clardy and Lucien Ballard are currently pointing with pride to the fact they had a hand in bringing fame to glamorous Jane Russell, star of Howard Hughes' controversial film, "The Outlaw." It was they who photographed Miss Russell's screen test in 16mm. Kodachrome for Telefilm Studios, who produced the tests for Howard Hughes.

★

F. Earl Williams, of the Gardner High School, Gardner, Mass., has completed production on a 1600 foot 16mm. Kodachrome film entitled "The Gardner High School in Action," aimed to show how a modern high school operates. Film is currently receiving wide screening in the New England states.

★

Hal Hodge, Hollywood USO program director during the war, has completed a 16mm. sound and Kodachrome short which will be used as documentary film by the United Service Organizations. Scenes show Hodge and talent group from Hollywood entertaining 700 homecoming war veterans from the Pacific at Terminal Island, Calif.

★

Ted Phillips writes from Rio to say he found an abundance of sunshine on his return trip there last month and has completed successfully his 16mm. Kodachrome film for Burton Holmes' 1947 lecture series. Latter part of June should see him back in Hollywood editing the footage and completing an article which he has promised for Home Movies.

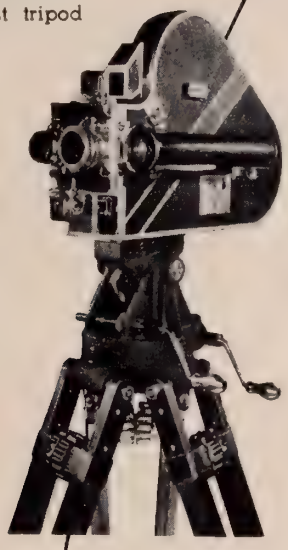
★

Father Bernard R. Hubbard, recognized as one of the earliest of travellers and explorers to use a 16mm. camera for recording his expeditions, is on lecture tour with his latest film made during his recent tour of the war-torn lands of Europe. "Mission To Europe" is title

• *Continued on Page 371*

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E.K. Cine Special camera mounted on "Professional Junior" Geared Head tri-tripod. The finest tripod made!



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With the amateur movie CLUBS

Late news of the activities of groups organized to advance the hobby of amateur movies

NEW CLUBS

• **A NEW** club is now being formed in Bergen County, New Jersey, to be known as the Amateur Movie Society of Bergen County. The club will meet the first Monday of each month. Amateurs interested in affiliating with this group may communicate with Frank A. Gross, 111 Kansas St., Hackensack, N. J. Telephone is Hackensack 3-0337.

• **JAMES** L. Geary, P. O. Box 83, Newport, Penna., is interested in forming a cine club for movie amateurs residing in Newport and vicinity and asks all interested amateurs to write to him.

• **THE** Blackstone Valley Camera Club of Pawtucket, R. I., is organizing a separate movie club and has appointed Carl R. Reetz to organize and direct such a group pending the election of officers from among new members. Amateurs in this area who are interested in becoming members of this new club should contact Mr. Reetz at 81 Montgomery St., Pawtucket, R. I.

• **ATLANTA**, Georgia, will soon have a new amateur movie club headed by E. C. Tidwell who is undertaking the organization of a group in this southern city. Cinebugs in this area interested in club activity are urged to get in touch with Mr. Tidwell, care of The Tidwell Co., 24 Peachtree Arcade, Atlanta, Ga.

★ ★ ★

CHICAGO Cinema Club has published announcement of its 1946 annual movie contest—actually two contests in one—for there will be one competition for 8mm. cameraists and one for the 16mm. In addition there will also be a contest for group productions in which films produced by three or more members will be eligible for competition for a special trophy. This club, incidentally, meets every second Thursday, plans an interesting technical program for its June 6th meeting.

★ ★ ★

SOUTHWEST 8mm. Club of Los Angeles inaugurated a new program feature at its May meeting which will be continued indefinitely. It was announced that each club meeting hereafter will feature the screening of a film made by one of its members. This will be followed by a short discussion afterward aimed at constructive criticism beneficial to the filmer and all club members as well.

★ ★ ★

UTAH Cine Arts Club's vice-president Pete Larsen presented an excellent technical lecture at organization's recent meeting on the fundamentals of movie making. Benefitting beginner and seasoned amateur alike were his topics on camera angles and filming, the use of closeups, and a demonstration of how the filmer should get more detail and action in films requiring a number of sequences to sustain interest in the picture.

★ ★ ★

LOS ANGELES Cinema Club's May meeting gave members opportunity to view three excellent 16mm. films: "Local Color," filmed by member Royal R. Moss; "Inside Passage to Alaska," by Guy D. Haselton; and "The Last Bomb," an American Air Force picture in 16mm. sound. At this meeting, secretary-treasurer Jack Shandler announced a new club development whereby certificates of identification will be issued to club members traveling abroad with their cameras. Object of certificates is to secure for holders easier access to desirable photographic locations and subjects.

★ ★ ★

PHILADELPHIA Cinema Club had as its guest for the club's May meeting, Mr. Frank Gunnell of Staten Island, N. Y., who screened three of his prize-winning films on a program aimed to demonstrate good movie making for the beginner as well as the advanced amateur. "Down Mexico Way," "Sahuaro Land," and "While The Earth Remaineth" were the three 16mm. color films screened.

★ ★ ★

SOUTH SIDE Cinema Club of Chicago will have as its guest at its June 12th meeting, Mr. James Wassell of Ansco Corp., who will lecture and demonstrate on the new Ansco color film, both for movies and still work.

★ ★ ★

PARKCHESTER Cine Club, Bronx, N. Y., will put on its sixth annual show on Thursday evening, June 6th, in the auditorium of St. Helenas church. Films to be screened are "Old Ft. Niagara and The Mighty Falls," by Henry F. Goebel, "Bryce Canyon and Yosemite," by Alec Grossman, "St. Helenas On Parade," by John Arricale and Oscar Woelfle, and "Variety," by George Kirstein.

★ ★ ★

SCHENECTADY Photographic Society's Cine Group, for its May 1st meeting, was treated to an interesting talk by member Lyle Peer, on subject of wire recording. Peer, who is on General

• *Continued on Page 365*



"It's bound to work, Jeeves. I always fall asleep in a theatre."

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Kodascope 8-33	$ 48.00
Kodascope 70	$ 70.50
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Filmo Master 8, 400 ft.	$153.75

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Revere Camera, f 2.5 and case	$ 59.50
Filmo Companion, f 3.5	$ 61.88
Filmo Sportster, f 2.5	$ 86.89
Filmo Sportster, f 3.5	$ 66.15
Filmo Aristocrat	$136.88
Kodak Model 20, f 3.5	$ 33.36
Kodak Model 25, f 2.7	$ 47.85
Kodak Model 60, f 1.9	$ 76.56
Kodak Model 90, f 1.9	$111.02
Bolex H 8 Frame Counter, f 1.9	$267.00
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NEW MOVIE TRIPODS

Thalhammer BL DeLuxe	$ 35.00
Quick — Set Junior	$ 20.00
Quick — Set Senior	$ 30.00
Quick — Set Hy-Boy	$ 36.00
Professional Junior with case	$215.67

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Bolex G 8-16 with Case, both Lenses	$331.00
Filmo Master	$198.75
Filmo Diplomat	$247.50
Filmo Showmaster	$268.77
Filmo Auditorium	$515.62
Kodak 16-20	$184.50

NEW 16 MM MOVIE CAMERAS

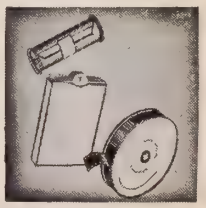
Bolex H-16 Choice of Lenses and Accessories	$200.00
Bolex H 16 Frame counter with Coated Kern, f 1.4	$401.25
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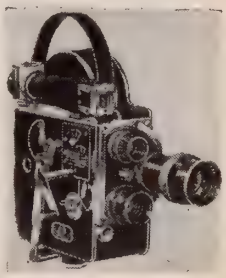


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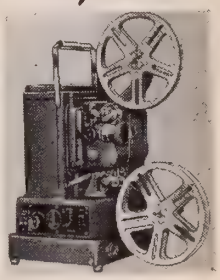
Schneider Xenon 16 mm..f 1.9
Schneider Xenon 25 mm..f 1.5
Carl Zeiss Sonnar 75 mm...f 4

and a handsome camera carrying case.



Bolex G-816 Projector

The Bolex G-816 projector with the newly developed double optical system enables you to show both 8 mm and 16 mm films. The only projector that accommodates both film sizes. Projector comes with 1" f 1.8 and 2" f 1.6 Kern Projector Lenses and a handsome carrying case.



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★ Latest 16mm. and 8mm. Films for Home Movie Projectors



Dance Melodies is one of the new series of 16mm. sound films in the new Music Album series now being released by Castle Films, Inc., New York. This particular release proves that time and repetition cannot destroy the popularity of good music when performed by an artist. One of the three numbers included in this reel is "Nola" played by Vincent Lopez on the piano exactly as he has played it on the radio thousands of times. Each Music Album release includes three great musical numbers played, danced or sung by familiar top notch artists. Cost is $17.50 per reel.



Destiny, 7 reels 16mm. sound, is a Universal Films production featuring Gloria Jean, Alan Curtis, Frank Craven and Grace McDonald. Subject is considered an excellent morale and discussion subject for church, school and club audiences. Story concerns a blind girl who is able to see good in a youth she encounters, a hard-driven victim of circumstances about to take the criminal path. There's an exciting chase in the opening, and the story develops by a series of flashbacks leading to a suspenseful climax. Subject will be available after June 22nd, for showing to approved non-theatrical audiences, from Bell & Howell Filsosound Library, 1801 Larchmont Ave., Chicago 13, Ill.

Pictorial Films, Inc., 1270 Sixth Avenue, New York City have announced their 1946 feature program, including 39 full-length pictures, in 16mm. version. This array of movies includes everything from tense drama to hilarious comedy, musicals, Westerns and mysteries.

In addition to 38 releases produced by PRC, with whom Pictorial has an exclusive distributor's contract, the famous United Artists comedy "Three Is A Family" is being distributed by Pictorial on an exclusive world-wide basis.

Another one of the outstanding features in Pictorial's 1946 program is the comedy "The Town Went Wild," with Edward Everett Horton, Freddie Bartholomew and Jimmy Lydon.



Know Your Snakes and "First Aid For Snake Bites" are two initial releases of Courneya Productions, 1566 No. Gordon, Hollywood, Calif. These two films, photographed at the famous Ross Allen reptile farm in Silver Springs, Florida, have much educational as well as entertainment value, especially for such audiences as boy and girl Scouts hunters and fishermen. Both subjects are available in 200 foot silent lengths, either Kodachrome or black and white, and in 8mm. in either Kodachrome or black and white. Sound versions are not available at present.

The Jungle Menace, is a chapter play in 15 episodes—31 reels—produced by Columbia Pictures and starring Frank Buck and Sasha Siemel. The jungle roars with the most amazing thrills ever filmed as the mighty star of "Bring 'Em Back Alive" fame smashes a jungle in upheaval. Distribution is by Commonwealth Pictures Corp., 729 Seventh Ave., New York.



Stardust, featuring Will Osborn and his orchestra is one of the newer "Soundies" films being released by Official Films, Inc., New York City. Film offers a perfect rendition of this sentimental favorite as Will Osborn does a smooth vocal while his grand band gives out with sweet, sweet swing. The charming dance team of Marilyn and Maxine add their charms to the number in a sophisticated setting. "Soundies" are 100 foot 16mm. sound subjects which may be purchased outright for $7.50 each. Two other "Soundies" released this month are Yvonne deCarlo in "Lamp Of Memory" and The Martins in "Skip To My Lou."



Hollywood Newsreel No. 48 presents, among other notable cinema, footlight and radio stars, Burns and Allen, Charles Boyer, Rosalind Russell, and Ronald Coleman. Hollywood Newsreels are available in both 8mm. and 16mm. in either black and white or Kodachrome plus special 16mm. sound versions. Each release presents Hollywood notables in news events or in action at home or at the studio. A new series is announced this month in Hollywood Newsreels' advertisement elsewhere in this issue. Black and white prices range from $3.00 to $7.50; Kodachrome, $9.00 to $17.50.

8 mm
16 mm

Movie Newsreels

HOLLYWOOD, CALIFORNIA.

Sound
Silent

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16mm. 100 Ft. Silent	$ 4.00	8mm. 50 Ft.	$ 6.00
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(Not available in 8mm. B&W)		16mm. 100 Ft. SOUND	17.00

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Titles Made These Films . . .

• *Continued from Page 331*

"The Skiers Eye View."
"Some Skiers Come in Too Fast."
"And Some Too Slow."
"So the Safest Thing to Do is Keep Goin'."

This last title sets the stage for the skiing shots that follow. Well timed footage and scene lengths hold interest to the end, which culminates in "dunk" No. 6 occurring right in front of the camera, followed by a shot of the skier on shore walking out of the scene with his skis over his shoulder.

As stated earlier, Mr. Northrop's photography was excellent. But had his titling been limited to the all too obvious Main Title, *"Water Skiing,"* and an *"End Title,"* no possible editing job could have created the feeling of continuity and sustained interest through 150 feet of slithering over the water on two boards. But by deftly choosing key scenes and then tieing them together with a continuity suggested by his very clever titles, Mr. Northrop succeeded in building, out of otherwise ordinary footage, a top notch piece of entertainment.

In the film, *"Black Magic,"* also 150 ft. of 8mm., Mr. Adolf Apel of the Los Angeles 8mm. Club, has come up with an idea that offers unlimited possibilities for salvaging scores of those long buried "pot shots" accumulated

SOUND And SILENT FILM LIBRARIES

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BIRMINGHAM 1
Wilfred Naylor
1907 Fifth Ave. North

CALIFORNIA

BUENA PARK
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HOLLYWOOD
Bell & Howell Filmosound Library
716 N. La. Brea Ave.
Castle's Inc.
1529 Vine Street

LONG BEACH
Tate Camera Shop
2819 E. Anaheim St.

LOS ANGELES
Films Incorporated
1709 W. 8th Street
Hollywood Movie Supply
4279 Crenshaw (Zone 13)
I. T. & T. of the West
3123 West 8th St. (5)
Ralke Company
829 S. Flower St. (14)

OAKLAND
Walter O. Gutlohn, Inc.
Audio Films Co. Branch
4247 Piedmont Ave. (Zone 11)
I. T. & T. of the West
4247 Piedmont Ave. (11)

SAN LUIS OBISPO
Shadow Arts Studio
1036 Chorro Street

CONNECTICUT

HARTFORD
Inter Church Press Corp
17 May St.

DISTRICT OF COLUMBIA

WASHINGTON
Bell & Howell Filmosound Library
1221 G St., N. W.
I. T. & T. of Washington
915 12th St. N.W. (1)

GEORGIA

ATLANTA
I. T. & T. of the South
756 W. Peachtree St. NW

DECATUR
Popular Pictures Company
P. O. Box 223

IDAHO

BOISE
Idaho Library of Visual Education
811 Rossi St.
Williams' Photo Service
1007 Main St.

ILLINOIS

BERWYN
Colonial Camera Shop
6906 Windsor Ave.

CHICAGO
Bell & Howell Filmosound Library
1825 Larchmont Ave.
Bolotin Camera Exchange
729 W. Roosevelt Road (7)
Films Incorporated
64 E. Lake Street

ILLINOIS—Continued

CHICAGO—(Continued)
Walter O. Gutlohn, Inc
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Ideal Pictures Corp.
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100 W. Monroe St. (3)
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MARYLAND

BALTIMORE
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537 N. Howard St. (1)

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739 Boylston St., Dept. HM
Claus Gelotte, Inc. Camera Stores
284 Boylston St., Opposite Public Gardens
I. T. & T. of New England
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5 Little Bldg.
Wholesome Film Service, Inc.
20 Melrose Street

BROCKTON
Iris Pharmacy
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DETROIT
Detroit Camera Shop
325 State Street

ROYAL OAK
Hy-Wilde Camera Shop
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MINNESOTA

MINNEAPOLIS
Howard Film Distributors
86 S. 6th St. (2)

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ST. LOUIS
I. T. & T. of Missouri
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NEW JERSEY

PASSAIC
The No-Wat-Ka Co.
257 Main Avenue

ROSELLE PARK
Union County Film Service
128 Chestnut St.

NEW YORK

ALBANY
Hallenbeck & Riley
562 Broadway (7)

BROOKLYN
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Commonwealth Pictures Corp.
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Walter O. Gutlohn, Inc.
25 W. 45th Street (Zone 19)
Haber & Fink, Inc.
12-14 Warren St.
The New York I. T. T. Co., Inc.
25 W. 45th St. (19)
King Coles Sound Service
340 3rd Ave. (Zone 10)
Medo Photo Supply
15 West 47th St.
Mogull's Films & Camera Exchange, Inc.
55 W. 48th St. (Radio City)
National Cinema Service
69 Dey Street
Nu Art Films, Inc.
145 West 45th Street
SOS Cinema Supply Corp.
449 W. 42nd St. (18)

OHIO

CLEVELAND
Cineshop Film Service
3483 Lee Road
Koller's Home Movie Exchange
10104 St. Clair Avenue

DAYTON
Dayton Film (8-16) Rental Libraries
2227 Hepburn Ave.

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PORTLAND
Films Incorporated
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ALLENTOWN
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41 South Fourth St.

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WOONSOCKET
Yvonne's Photo Supply
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CHATTANOOGA 2
Grady Young Co.,
108 W. 8th St.

NASHVILLE
E. K. Churchwell Film Exchange
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over the years. Imagination is the key to Mr. Apel's technique, and the extent to which one can use his imagination is the only limitation to the success of the attempt. Here is typical footage Mr. Apel had to work with: odd shots of the city's parks, scenes of boats, an airplane landing, scenes of a beautiful mansion, a golf match, scenes at the races, a shot of two ladies obviously trying to hide from the cameraman, and other similar unrelated "pot shots."

In the "planned picture" one usually tries to make the picture carry the continuity of the story, adding a title here and there to amplify the scenes. Mr. Apel has reversed this procedure. He has developed his story and continuity in the titles, with the scene serving to amplify the title, as may be seen in the transcript of scenes and titles of the picture that follows:

Title—*Once Upon a Time There Lived, in a Land Long Since Forgotten, a Beautiful Princess.*

The following scene pictures a charming young lady (the princess).

Then the Title—*She Lived in a Large Castle Set in the Midst of a Beautiful Park.*

Followed by a scene showing a beautiful and ornate castle-like building.

The next title—*Her Subjects, Happy and Carferee, Roamed at Will Through the Palace Grounds,* is followed by odd shots of people strolling in the local parks and beauty spots.

Then a Title—*It Was a Peaceful, Prosperous Land Protected Against Envious Neighbors by its Fine Navy,* gives meaning to those miscellaneous shots of boats mentioned earlier.

A Title—*On a Nearby Island Stood the Summer Palace Where the Princess Spent Many Happy Hours,* affords opportunity to use scenes showing a luxurious mansion nestled in a beautiful cove at the water's edge.

Continuing the story with the title—*Arriving on Board Her Yacht, She Was Wont to Throw Coins to the Urchins in the Water,* the two following scenes show a luxurious yacht gliding into a harbor and a shot over a ship's rail shows boys diving for coins thrown in the water.

And in a like manner Mr. Apel carries forward the story with additional odd shots and appropriate titles as follows:

Now it Came to Pass that a Prince from A Far Off Country Came to Visit the Princess. (Scenes of an airplane landing and the "prince" arriving).

And In the Fullness of Time He Found Favor in Her Eyes and They Were Much Together. (Several odd shots showing the "prince" and "princess" on various occasions).

The Affairs of State Rested But Lightly on the Aunt's Shoulders Who,

Movie of the Month

• From among the films submitted for review by readers each month, the editors select the best and award a Home Movies' certificate for the Movie of the Month. A special illustrated review of the film also appears in the magazine. All films submitted to the editors for review and criticism between January 1st and September 30th, are automatically entered in Home Movies' annual contest, subject to a second review prior to the final judging.

Films receiving Movie of the Month certificates during the past twelve months are:

JULY '45: "Old France in Modern Quebec," produced by Elmer Albinson, Minneapolis, Minn. A 16mm. Kodachrome picture, 1,100 feet in length.

AUGUST '45: "Fellow on a Furlough," produced by George Burnwood, Philadelphia, Penna. A 16mm. color picture 350 feet in length.

SEPTEMBER '45: "Ski Time in the Rockies," produced by Norman Shultz, Salt Lake City, Utah. A 16mm. Kodachrome picture 400 feet in length.

OCTOBER '45: No award.

NOVEMBER '45: No award.

DECEMBER '45: No award.

JANUARY '46: No award.

FEBRUARY '46: No award.

MARCH '46: "Escape," produced by H. D. Atwood, Ajo, Arizona. An 8mm. Kodachrome picture, 250 feet in length.

APRIL '46: No award.

MAY '46: "Zoo Album," produced by John Kibar, Racine, Wisc. An 8mm. Kodachrome picture, 125 feet in length.

JUNE '46: "Tussie Mussie," produced by Albert H. Duvall, Galesburg, Ill. An 8mm. Kodachrome picture, 200 feet in length.

Accompanied by Her Ladies in Waiting and Knight of the Exchequer, Preferred to Devote Much of Her Time to Sports. (Scenes at the races, playing golf etc.).

But the Princess Had Two Godmothers Who Secretly Wished to Usurp the Throne. (Scene of the two ladies sneaking away from cameraman).

Their Quarters Were in the Old Abandoned Palace, Now Frequented by Those Versed in the Art of Witchcraft, and There They Had Learned Also to Practice This Art. (Scenes of the "old castle").

They Anticipated and Greatly Feared an Alliance Between the Prince and the Princess and They Plotted to Put Them Both Out of the Way. (Scene of the two "godmothers" talking).

They Bided their Time and One Dark and Stormy Night, Worked Their Black Magic and Turned Them Into Snow White Geese. (Apel used shots of ducks here).

But Their Misdeeds Overtook Them as, With a Frightful Crash of Lightning, They Are Themselves Turned Into Coal Black Swans. (Scenes of lightning flashes followed by a scene of two black swans on a lake).

And So, Sad and Bewildered, the People Quarreled Among Themselves and the Land Fell Prey to Covetous Neighbors and Was Lost.

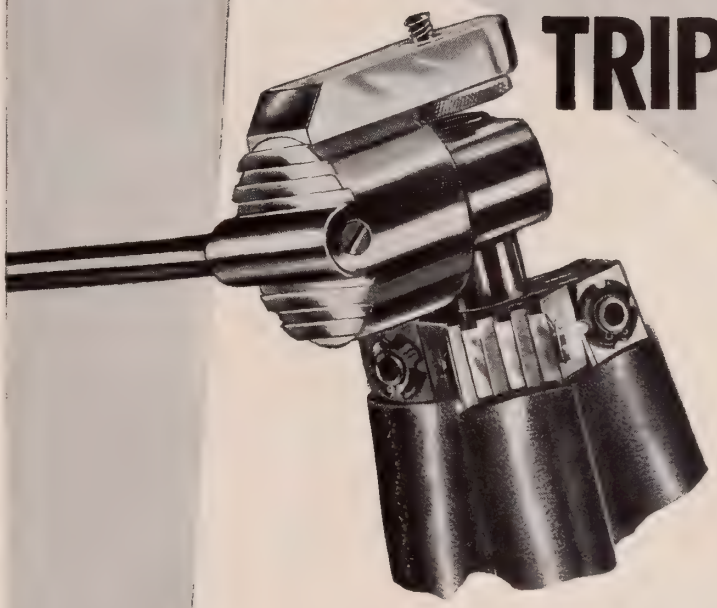
THE END

It may readily be seen how the story was developed mainly through the titles, and that Mr. Apel's technique is flexible anough to be adapted to almost any conceivable combination of material, properly grouped of course. If, fortunately, your subject material is well enough related and of proper type, your story can be of a more or less serious nature. If on the other hand, serious treatment is out of the question, possibly a strictly "gag" story would be the best plan to follow. Don't forget that a good "gag" is one of the best "picture savers" for any type of movie.

The technique described here can be applied to movies of single subjects, groups, adults, children, animals, in fact any subject. If you have the "pot shots" the only other requirement is *imagination.* The success of your effort will be bound only by the limits of your imagination. So, if there's a picture "up thar on that closet shelf," get it down and go to work!

★ HAVE you a perplexing problem in photography, editing, titling, or processing of home movies? Then tell it to the editors. This "problem untangling" service is free to every reader of HOME MOVIES. Enclose stamped addressed envelope with your letter to Editor, Home Movies, 6060 Sunset Blvd., Hollywood 28, Calif.

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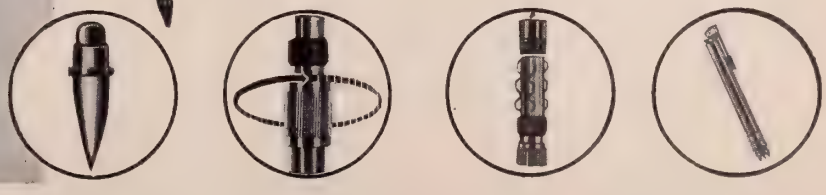
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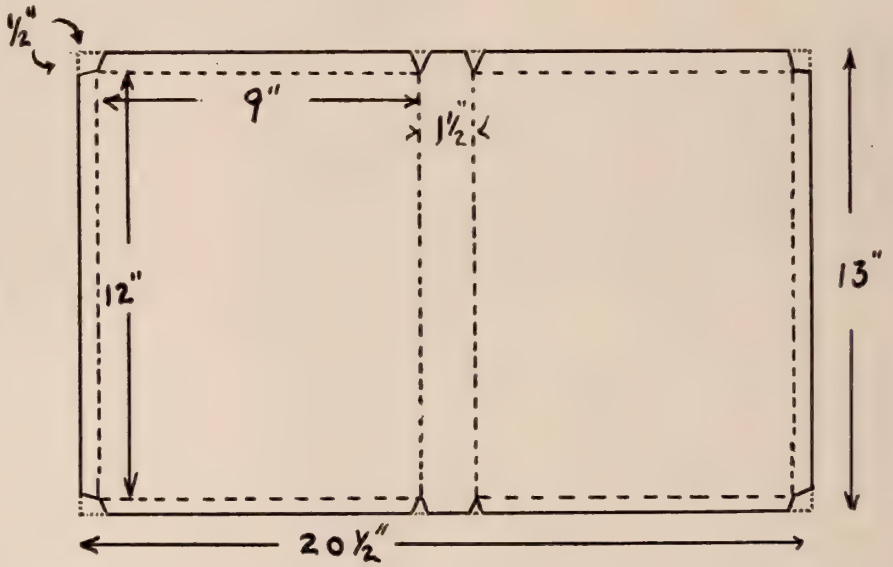
• *Continued from Page 332*

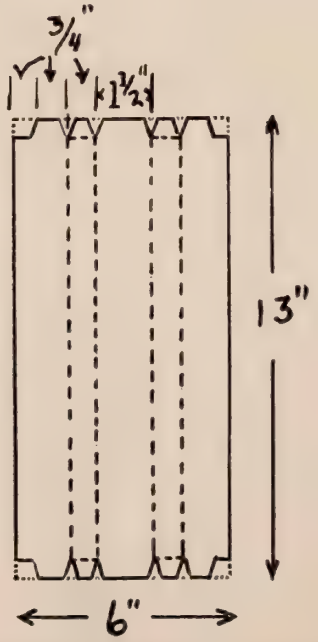
a pot until it attained the proper consistency for brushing. It is advisable to place the glue pot in a pan of water kept simmering on the fire while it is being used. It must be applied hot and not too wet, since too wet a substance will moisten and soil the cover stock unnecessarily.

A study of the drawings below will show the correct steps to take in making the covers. When covers are completely dry, punch holes in the flaps for the screws and posts.

It will be necessary to drill two corresponding holes in the group of magazines to be bound. These should be centered 2½" from the ends and ⅜" from the stapled edge. I held the magazines together firmly and drilled each hole with my drill press. However to do this I had to make a special drill. This was simply a piece of thin walled brass tubing, 5/16" outside diameter, sharpened on the end so that it became a sharply beveled cutting edge. If you are not prepared to drill the holes yourself, your local printer can probably drill the holes for you, as well as trim the magazines to the correct size, 8⅞"x11⅞".

In drilling the holes yourself, be sure to place a block of wood under the magazines so that when the drill comes through the bottom magazine it will make a clean cut and not damage the drill. Now insert the posts through the bottom flap of your cover, then into the hole made in the group of maga-





• Above diagrams show how to cut cover material, notch and score it for easy folding as indicated by dotted lines. Exact dimensions are also given for both pieces of material—cover stock above and cardboard insert for back, below.

zines. Put the top flap in place, insert the screw and tighten it up with a screwdriver. Repeat the operation and the job is complete except for lettering.

Should the need arise, you can remove any magazine by simply removing the screws. For instance should you desire to use one of the titles in the February 1943 issue, simply remove that issue of Home Movies, lay it flat, and shoot. When you are through, insert the magazine in it's proper place and lock up the screws.

The third and final step in the completion of the binder is lettering the title and year on the back, as shown in Fig. 3. You can easily do this with a "Speedball" lettering pen and white ink. Finishing each binder in this way will enhance its appearance on your library shelf.

M-G-M's World Film Distribution

• *Continued from Page 345*

educational purposes. In addition, he expects to release pictures made by specialists in 16mm. cultural and school subjects.

More important than this, however, he said, is his proposal to purchase documentary and educational films made abroad, as part of a "cultural exchange" plan. In this way, countries that have developed the art of the educational and documentary film will be able to find world-wide outlet through Metro-Goldwyn-Mayer, achieving wider dissemination of their national customs, literature and contributions to science and the arts than might otherwise be possible.

Declaring that too often educational administrators, particularly in countries abroad, have had to use films that were imposed on a given course of study instead of being an organic part of it, Mr. Loew advised that the company has plans for overcoming this weakness, too. In the first place, all sound tracks will be made in the language of the country of distribution. Secondly, special arrangements will be possible whereby the commentary can be written by the Minister of Education himself or by an educational authority designated by him. And thirdly, in cases where no suitable films are available, M-G-M's technical experience and know-how will be utilized to have such a film or series of films made.

In this way, Mr. Loew pointed out, there will be no question but that the film will be, not only an extension of the particular textbooks and course of study used in a given country, but also an expression—where that may be important—of the national point of view.

M-G-M will not make any attempt at specific educational film making at



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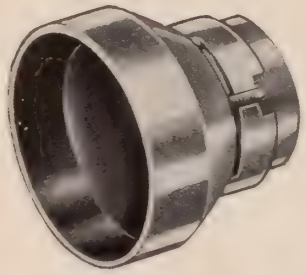
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the present time, preferring first to learn by actual experience in the field what motion picture subjects are needed before undertaking production. In the meantime, the company will do all it can to smooth the path of schools and organizations in foreign lands desiring to bring the advantages of motion pictures to their pupils and members, and will strive to make available almost all films from all lands that have a bearing on the field of culture and education.

"We hope that our efforts will result in the extension and intensification of the use of educational films," Mr. Loew said, "and we hope for something more: this is a cultural interchange among the peoples of the world, so that schools in one country may profit from the creative work done in other countries, and people everywhere may participate in the building of the kind of international understanding and goodwill that is based on friendly knowledge of one another."

Tempo, Continuity And Punch . . .

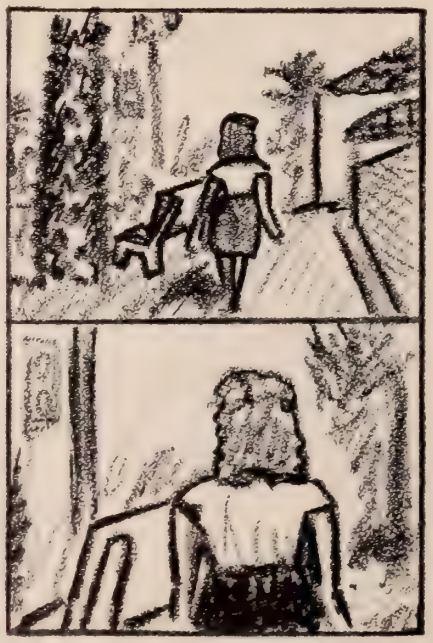
• *Continued from Page 327*

and rather long scenes, which we undoubtedly already have. If the scenes are not long enough, there is little we can do to stretch them, save in the rarest of cases. In Sequences I, III and V, then, we do little at this point save watch for scenes which may be so short that they act as jarring notes in the calm tempo which we desire. If these cannot be discarded, there is nothing for it but to shoot a little new material, keeping the footage long enough to serve the desired purpose.

(At this point it should be emphasized that the process of editing should be kept in mind all through the preparation of the script and the shooting of the footage. If you, as cameraman, don't shoot the kind of footage which you, as editor, require, not much can be done about it. For that reason, be sure you shoot scenes which are long enough; you can always shorten them, but you can't lengthen them. When in doubt, shoot an extra foot or two or three. Also, try, in every sequence, to shoot one or two "protection shots" or "cover shots." These are simply bits which can be cut in to cover a mismatch, to shorten a scene, or the like, and may consist of a shot of an onlooker, a shot of something seen by one of the principals, a shot of one of the props in the scene, or even an extra shot of some of the action seen from a different angle. As we get further along you will see the utility of these).

First of all, then, we want to snap up the tempo of Sequences II and IV. For the sake of illustration, let us assume that after we have trimmed each scene neatly to its normal net footage, the tempo is still too slow and the scenes too long. What can we do to shorten the scenes and speed up tempo? The list of possibilities would be almost endless, but here are a few of the more usual procedures:

1. Wherever a considerable change of angle is involved in cutting from one shot to another, we can safely jump the action ahead slightly in the second shot, skipping over a few frames or even more of action. The reason is that while the eye is adjusting itself to the change of angle, the bit of missing ac-



• When long shot and closeup are shot from the same angle, or very nearly, the action must be matched closely, and the full footage used, which may not always be desirable.



• On the other hand, if the shift from long shot to closeup involves a considerable change of angle, we can jump the action several feet ahead without the gap being noticed.

tion passes unnoticed on the screen.

2. When Character A starts a bit of action in one scene, and we cut away to Character B in another shot, then back to A, we can cut out more of A's action than would actually be covered in the footage taken up by B. For instance, if we insert two feet of B, we may be able to eliminate three or four feet of A. While watching the second shot, the spectator loses track of the time element in relation to A, enabling us to cheat substantially.

3. Instead of cutting to another shot, we may cut in a title, getting rid of more footage than the length of the title. Or we may cut to a title, then to another shot, then back to the first shot.

4. We may be able to cut to an insert, such as a closeup of the calendar, a shot of the sky, a view through a window, a closeup of hands or feet, or some other bit of simple footage which can be related to the content of the scene.

5. If optical printing is available, we can dissolve to indicate a short time lapse.

6. We may intercut more frequently. Instead of showing A, then B, then again A, we may make five cuts of it — A, B, A, B and A — making the scenes shorter and cheating a bit on each cut.

7. If all these means fail, we may be able to achieve our purpose by intercutting two sequences. If sequences II and III involve entirely different characters, we may be able to start off with the first one-third of II, then cut away to the beginning of Sequence III, then come back to II, not at the point where we left off but at a point perhaps one-third of the way from the finish. This type of "parallel handling" is one of the old reliable procedures. In the early days of picture making, one of the golden maxims was: "Always keep one character to cut away to."

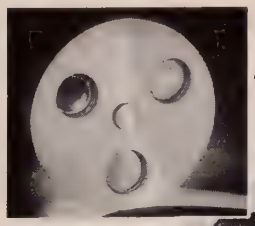
So much for tempo. Now for *continuity.*

Screening our film again, it begins to look like a movie. Things move along. However, here and there we notice jumps. Our motor is running at high speed, but one cylinder misses now and then, and there is an occasional backfire. So again we free our minds of all preconceived notions, and screen the film with but one thought in view— a smooth flow from scene to scene and from sequence to sequence. Where there are obvious jumps, what can we do about it? A great deal. For example:

1. The old stand-by, of course, is to put in a title. This will do wonders to cover a mismatch of action, a poor match of photographic quality, a jarring bit of action which should come out, and the like.

2. If the lack of continuity is due to a difference of photographic quality





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(such as exposure variations), much can be done to balance this up in printing, if we are using a negative-positive process.

3. Smoother continuity may often be gained by shooting an insert of some sort. (See point 4 under Tempo). Failure to match action in two consecutive shots may often be covered by shooting a few feet of a closeup of hands, an inanimate object, or the like. We may, if we have used foresight, already have a cover shot in reserve for this purpose.

4. If the actors are still available, the simplest and cleanest solution of the whole problem may be to shoot a new scene. After all, even the major Hollywood studios find nothing embarrassing or unusual about retakes, so why should the amateur?

5. If optical printing is available, the best means of smoothing continuity may be a dissolve, a fade or a wipe.

6. Cutting away to another sequence, then back again, may be the answer. Note that parallel handling, or the intercutting of two sequences, not only saves footage. It also knits the film more firmly together, making for better continuity.

Now for the final problem, that of *punch,* or effectiveness. Our film now moves briskly and flows smoothly—but does it get its story over? Again we screen it, watching from this one angle alone. Have we left enough of the long shot to establish the setting? Is each character constantly identifiable? As soon as the long shot has established the locale, have we moved in quickly enough to the more intimate mid-shots and closeups? Are the time lapses made clear? Does the title wording convey the maximum of meaning with a minimum of words? Have we used closeups to show all important story points? Have we enough closeups showing reactions of persons spoken to, or the recipients of action? Have we left any loose story threads?

If the answer to any of these questions is unfavorable, the treatment is more or less obvious. The same devices which we have used to speed up tempo and knit continuity will also serve to enhance effectiveness. Most frequently, the answer will be found in the shooting of extra closeups, the need for which was not realized earlier. In this connection, we might mention one trick of the Russians, which, so far as we know, has never been divulged. Years ago, the Russians discovered that if such extra closeups were shot against a plain, rather nondescript grey background, then cut in, no one would ever notice that the background did not match that of the sequence. The writer has seen this done several times, but never, to his knowledge, has anyone detected the artifice in the finished film. Try it some time, if it is not convenient to shoot an extra closeup in the original setting. Of course, you will have to use a little judgment in lighting the grey background to match the general tone of the sequence. Another useful trick is to shoot such closeups from a low camera position, with the head against the sky, for an outdoor shot.

So much for the bare essentials. The real know-how will only come with experience and the labor pains of editing many films, but the foregoing may stimulate a constructive mental approach to the job. Next month, we shall conclude with a brief discussion of the equipment helpful to the home movie editor.

Backlighting Enhances Indoor Shots . . .

• *Continued from Page 329*

desired to place the Dinky-Inkies lower on the wall the wall hanger may be extended to the desired length.

A hanger of this type is illustrated in Figs. 5 and 6 and is a simple but effective accessory for the amateur to build. The hanger consists of two lengths of wood ½"x1¼". These are fixed to slide over one another, similar to a tripod leg, by means of two clips of metal bolted to the strips, as shown at 1 and 2 in the diagram, Fig. 6. Details of the metal clip and its assembly is amplified in the insert sketch.

Quarter inch holes are drilled at intervals in the two strips so that when the strips are adjusted to the required length, they may be locked in place by the insertion of a quarter-inch bolt, as indicated at 3 in the diagram. The hanger is fitted with a bent metal hook at one end, as shown at 4, which fits over the top wall molding of a room. Thus suspended, clamp-on reflectors and Dinkie-Inkie spotlights may be attached to lower end of hanger as shown at 5 in the diagram.

To summarize the articles on basic lighting, we find that a basic lighting set-up consists of four lights: (1) the key, *for modeling* (2) the fill, *to make the shadows created by the key more transparent* (3) the back light, *for separating the subject from the background and* (4) the background light, *for illuminating the background.*

It should again be stressed that each of these lights should be individually controlled so that each does its separate job and does not interfere with the others. (Editor's Note: The use of Barn Doors and Snoots for such control was explained in Mr. Hunt's article on "Controlled Light" in the April issue of "Home Movies").

When lighting a subject, the follow-

ing procedure will be the easiest for the cameraman to follow: First model the subject with the key light. Then, adjust the fill light until the shadows created by the key have the desired transparency. Next, separate the subject from the background with back light and then illuminate the background.

Now study the scene with the aid of a panchromatic viewing filter to see if the light balance is correct or if there is any further touching up to be done. If other lights are needed to accent a scene, make certain that they do not spoil or interfere with the effect of the basic lights. Sometimes many additional lights over and above the four basic lights will be used to accent a subject. Figure No. 1 illustrates this principle.

It will be noted that for simplicity, we have used but one figure in the illustrations showing use and results of various placements of light units. However, when preparing to light larger sets containing more than one person, the cameraman would naturally break the scene down into the components of the four basic lights. Each person in the scene, then, would be lighted individually with a key, fill and backlight.

In those scenes where the subjects are grouped close together, one Dinkie Inkie spotlight can be made the source of light for two or more persons. It is preferable, however, when the lighting equipment is available, to light each person individually. After lighting each person in a set, the next step is to light the background, then study the whole result through a panchromatic viewing glass to check lighting balance before starting to shoot.

When lighting a subject or scene, the cameraman should always bear in mind the natural source of the light that would ordinarily prevail. Daylight enters most rooms through the windows while the same rooms will be illuminated by overhead light fixtures at night time. If a source of light is established in the scene, all camera shots should be illuminated so that it appears that the light comes from these established sources.

For example, if a person is standing near a window, it is only natural that the side of the face closest to the window should be highlighted and that the side of the face away from the window be in shadow. So, in illuminating a seemingly daylight room, all scenes should be keyed to convey the fact that the light is coming from one source i.e., from the daylight coming through the windows.

At night, the lighting of a room should appear to emanate from its lighting fixtures. Therefore, if a person is near a lighted lamp the scene should be keyed so that the audience will believe that the light on the subject is

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coming from this lamp. In Figure No. 3 all light seems to come from the window at the left, whereas, when the same shot is lighted for a night effect, as in Fig. 2, all light seems to come from the lamp at the right.

The shot of the woman reading in Figure No. 4 was illuminated with this thought in mind. The 100 watt bulb used in the lamp was turned on and its effect on the scene was studied. A Dinky-Inkie spot light was "placed in" to strengthen the modeling on the face, and a weak fill light was used to keep the shadow side from going black. The hair was highlighted from the lamp side to give separation. Then a Dinky-Inkie, equipped with a snoot was used to strengthen the light from the lamp on the background. A combination of lights such as this will give the cameraman enough light with which to obtain good exposures and at the same time make the illumination of the scene appear natural.

The source of light also has a bearing on the back light. For a person sitting in front of a fireplace in a dimly lighted room, the source of light for the scene would be the fireplace. However, brilliant highlights from a back light would not be in order. It would be preferable to have just enough back light for subject separation or perhaps none at all—depending on the amount of light in the room other than the fireplace.

The ambitious movie amateur will find it well worth his time to study, at his local theatre, how the Hollywood motion picture cameraman bases his set lighting on the patterns of the natural source of light—daylight or artificial.

In summary, it can be said that the illumination of all scenes will be easy if the job is broken down into components of the four basic lights. If the amateur cameraman will always remember these two basic rules: "watch the shadows" and "one light for one job," his indoor movie photography will be marked by the artistic effects and realism that distinguishes the work of the professional. He will have made an important step forward from mediocre, flat-lighted photography to cinematography marked by skillful blending of highlights and shadows.

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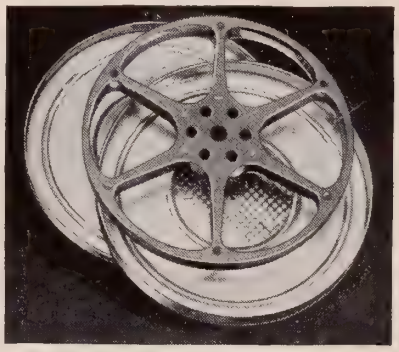
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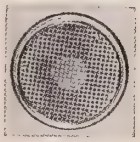
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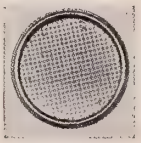


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• *Continued from Page 333*

have to work with my camera. Doctors' offices are for the most part, notably limited for space and I discovered, among other things, that I would need a wide angle lens in order to make the general medium shots called for in Dr. Devitt's "mental scenario." The white walls and fixtures, plus the white of the nurse's and doctor's uniforms demanded a minimum of lights.

Lighting equipment consisted of three No. 2 and one No. 4 photofloods in reflectors. There were only four or five different lighting setups for the entire film as most of the action took place in one room with the patient, on the table, placed in the center. Here we filmed most of the procedure. We began by introducing the gastroscope in the hands of the nurse, then pictured it in detail in several ultra closeup shots.

The camera then followed the procedure, step by step, as the patient was made ready for the examination. The nurse applied anesthesia to the patient's throat and palate with a spray and this, as a title in the picture states, makes it possible for the gastroscope to be inserted through patient's mouth without gagging him. Indeed, after seeing this examination performed, I am certain that that sword swallowing artists of the circus must follow a similar technique!

The anesthesia is applied several times, then the patient's stomach is drained. Every step of this operation is also shown in the film. With the patient thus prepared, the gastroscope is then carefully inserted in the throat of the patient by Dr. Devitt and gradually worked down to the depths of the stomach. Dr. Devitt begins his examination, observing the stomach's interior through the eyepiece at other end of the gastroscope. The instrument is slowly rotated, permitting a visual examination of every corner of the stomach—if corners there be—and what is observed by the doctor is revealed in the ultra closeup shots of the stomach's interior—filmed with aid of the prop stomach, correctly termed a "phanthom" stomach by the medical profession.

This is a full scale plaster model in colors. On the interior wall surfaces have been reproduced some of the more familiar types of stomach lesions—ulcer, cancer, etc. This plaster model has a small hinged door on one side permitting a view of the interior. This door is only four inches wide and as it was desirable to obtain shots of the stomach interior that would appear authentic on the screen, it presented the problem of confining the field of view to the narrow limits of the doorway, yet allowed a limited panning motion of the camera to enhance the illusion of realism of the shots.

How this was accomplished is shown in the diagram in Fig. 7. I used a telephoto lens on my 16mm. Bolex and set a photoflood in reflector at either side of the camera. At the distance I set my camera from the model, my lens covered 3 inches of the 4 inch field limit of the window, allowing a latitude of but one inch for panning. But this was ample with the telephoto lens. On the screen we have a very realistic pan shot of the stomach's interior that includes, in the field of view, all of the model lesions, representing the objects viewed by Dr. Devitt through the gastroscope.

Another phase of the preparatory sequence which precedes insertion of the gastroscope in patient's stomach, are the scenes showing him submitting to fluoroscope examination. While it would be possible to secure fairly good pictures of actual abdominal movements on the fluoroscope by increasing the X-rays to the maximum, it would require the use of high speed black and white movie film to record and at the same time present an element of danger to the patient.

So here again we resorted to a substitute. The patient was filmed being placed behind the fluoroscope screen, the X-ray was shown being turned on, but for the closeup of the fluoroscopic image, we employed the use of a 11"x14" X-ray negative from the doctor's files. By focusing close to this negative, properly lighted from the rear, I was able to pan up and down and across the negative to give the effect on the screen of the real thing.

The purpose of Dr. Devitt's film is to demonstrate the value of gastroscopic examination in diagnosis. Gastroscopic examination, the doctor holds, is not intended as a substitute for the X-ray, but rather to implement it in revealing lesions which often exist but are never revealed by the X-ray. Gastroscopic examinations, according to Dr. Devitt can aid in differentiating the exact pathological nature of certain X-ray findings such as the difference between a cancer and a benign stomach ulcer.

The experience of making this 400 ft. Kodachrome film is worth a great deal to me. In addition to picking up considerable medical knowledge, I also learned many new things about cinematography which one would rarely encounter except in medical filming. One thing in particular I learned is that it is imperative, before a medical picture is begun, that cameraman and doctor thoroughly discuss the production in advance. It is important that the cameraman first understand what the

doctor wants on film and for the cameraman to make clear what the camera can and cannot do. It was because of a mutual understanding of the art of cinematography that Dr. Devitt and I were able to produce this picture and to preserve the original continuity through the expedient of the two props already described—the "phantom" stomach and the X-ray negative.

With The Clubs . . .

• *Continued from Page 348*

Electric Company's research staff, worked on development of the recorder, and conducted experiments with members tending to show practibility of recorder as a sound unit for home movies.

★ ★ ★

HUB Cine Club, Lubbock, Texas, elected new officers and screened contest films at its April meeting. Elected to office were E. C. Pool, president; Tom Clark, vice president; K. O. Peterson, secretary-treasurer; and Dr. W. A. Petty, sergeant-at-arms. Member E. M. Copp won 1st prize in film contest with "Dad's Day Off"; a tie for second place brought dual awards to Earl Hunt for "Bird Dogs at work," and to E. C. Pool for "The Premium." Third award went to Dr. W. A. Petty for "Heart's Desire," and fourth award to A. J. Holtkort for "He Couldn't Take It."

★ ★ ★

BROOKLYN Chapter of Reel Fellows elected Bert Seckendorf president, Larry Milella vice president, George A. Lazzatti secretary, and Howard Seckendorf treasurer at its April meeting. This organization, which consists of both 8mm. and 16mm. movie amateurs, also announced it has opened its club to new membership. Amateurs in the Brooklyn area interested in affiliating with this club may get in touch with secretary Seckendorf, 1650 E. 4th St., Brooklyn.

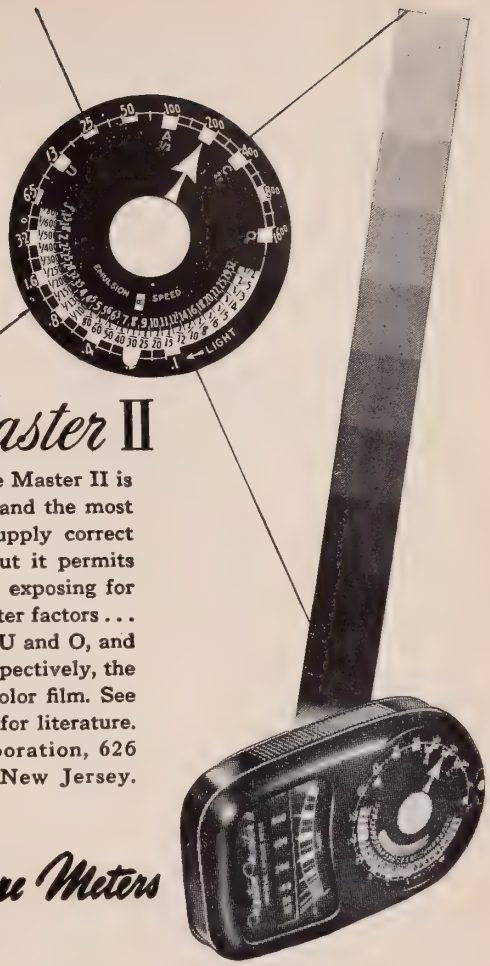
★ ★ ★

AMATEUR Movie Society of Milwaukee has won such wide acclaim for its dual productions "Redouble Trouble" (one story filmed in both 8mm. and 16mm.), that already the group is planning another twin-filming project. Subject of second production will be "Paper Doll." William Rheingans will direct the 8mm. version while the 16mm. version will be directed by Gene Millman.

★ ★ ★

WINNEPEG (Canada) Cine Club's May meeting featured a showing of a series of films which were especially programmed as an educational feature for members. Following showing of the films, there were technical discussions by members Lawrence, Lawson, McArthur and Roy Jacobite on the composition, editing and titling of the films screened.

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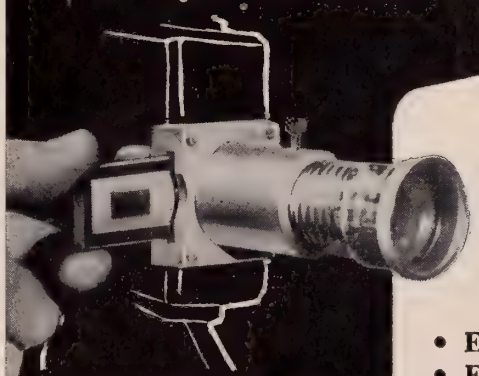
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New Angles On Making Stereo Movies

Metallic Surfaced Screen Essential Where Polaroid Used for Stereo Effects

By LARS MOEN

FOR the reader who may be planning to try the interesting method of making stereoscopic films described by John Malloy in the March issue, under the title "Applying the Stereoscope Principle to Home Movies," one or two helpful points might be added.

Most important, pictures of this sort, which depend upon polarized light for their three-dimensional effect, must be projected on a metallic screen for fully satisfactory results. The Polaroid manual, "Polarized Light and Its Application," states: "The screen must have a metallic surface in order to preserve the special structure of the light that forms the images."

The reason is extremely simple. A metallic screen reflects polarized light back as polarized light, while an ordinary projection screen largely depolarizes the light. As a result, there will not be any substantial difference between the two images usperimposed on the screen, and the viewing glasses will not 'unscramble' the images for the spectator's eyes.

Actually, there will be *some* stereo effect with almost any screen, because a small fraction of the light will be reflected in its original polarized state, but the three-dimensional image will be accompanied by two annoying ghost images on either side.

Fortunately, the metallic screen required for this purpose offers no difficulty whatever. Any smooth surface, such as oil cloth, plywood, wallboard, or the like, need simply be painted smoothly with aluminum lacquer or paint of the type used to coat steam radiators, and it will provide a perfect surface for the projection of polarized stereo pictures. Aluminum paint may be found at the five-and-ten cent stores or almost any paint store. In case the reader is already using a home movie screen of the aluminum painted type, this will of course be suitable for stereo.

The viewing spectacles referred to will be available from the Three Dimension Company, Chicago, in two forms: a cardboard mount at a very low price, and a more expensive plastic mounting, like regular sunglasses. Incidentally, the Polaroid glasses sold to kill glare are *not* suitable for stereo viewing as both Pola screens are orientated in the same direction, with the result that both eyes would see one image and neither eye would see the second image. For the reader who wants to construct his own, Polaroid discs may be obtained from the Edmund Salvage Company at a price considerably lower than the special photographic Pola screens.

In constructing the beam splitter, it probably would be found simpler to use a right angled prism instead of the V-block of mirrors. A prism of suitable size could probably be obtained from one of the optical salvage companies, which the constructor could then have aluminized on the two faces which make the right angle. This would by-pass the somewhat tricky job of fitting the two mirrors together. Should the reader attempt the latter, he will be well advised to have a glazer cut and bevel two pieces of good plate glass, then have them aluminized after cutting. If the mirrors are metallized first, the grinding job is almost certain to damage the coating.

The mechanically minded reader who becomes enthusiastic about stereo might also consider the possibility of using two cameras side by side, screening the dual stereo-films with two projectors mounted likewise. Both pairs—cameras and projectors—would have to be linked together mechanically, and start on a definitely marked frame, so that the two ran in step, frame for frame. This would, however, provide a normal sized picture of horizontal shape. Even more elegant, of course, would be a special camera which would make two 8mm. images side by side on a single 16mm. film—but this is probably going somewhat beyond the home constructor's depth—or is it?

Everything points to a big upswing ahead for stereo, and it is to be hoped that readers will communicate the results of the experiments for the benefit of other fans. Readers who try the polarized light system may be interested to know that it was used as long ago as 1891, when it was demonstrated in a theatre in London by John Anderton. However, it was the subsequent invention of Polaroid by Land which made its widespread use possible.

NEXT MONTH

★ DON MOHLER, of General Electric Company, writes about the new G-E Photospot lamp, tells how amateurs can enhance lighting of their indoor movies with this newest of photo lamps.

★ LARS MOEN concludes his series of articles on editing in the July issue with a review of latest editing equipment and tips on their use you won't want to miss.

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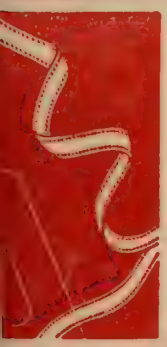
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New Treatment For Familiar Subject

• *Continued from Page 323*

With a garden full of flowers to draw upon for filming material, he soon set to work on recording long medium and closeup shots of each.

With a total of twenty-five different kinds thus filmed, Duvall prepared for the phase of editing and titling his picture. Using one of the title backgrounds from a page of Home Movies, he cut out the center leaving a plain panel in which was inserted numerals on cards. Using this title background, a series of inserts was filmed in his titler, each with a different number ranging from 1 to 25. These numbers, incidentally, which were purchased from a dime store, are die-cut, green in color and gummed on one side, making for a very neat appearance on the screen.

Duvall's film begins with this subtitle:

"See if you can guess the names of all the flowers on this reel."

The flowers then are presented in a sequence of several shots each. For instance, we see the daffodil in a long shot which shows how it appears planted in the garden, suggesting its use in landscaping plans. Then the camera, moved closer, shows the plant and blossoms close up. This is followed by an ultra closeup of the bloom, rounding out a study of this particular flower. The sequence then concludes with a shot showing the daffodil's use in interior flower arrangement in a boquet.

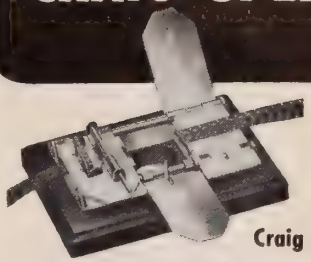
This same plan is followed through with all flowers pictured: first the flower growing in the garden is introduced in a medium or long shot, then in a closeup followed by an ultra closeup, concluding with a shot of it in a floral arrangement. Thus the decorative qualities of each flower are demonstrated in both landscape and floral use.

"The showing of this film to many local groups has rewarded me with much favorable comment," said Duvall. "At each showing I distribute sheets of paper to those in attendance and these are prepared with lines numbered from 1 to 25. Pencils are also provided and each one is asked to write in the name of the flower shown on the screen.

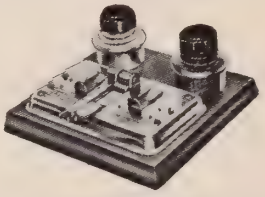
"A portable lamp with a 60 watt bulb is inverted at the back of the room providing a dim source of illumination, ample for those present to write by. After screening of the film is concluded, I read off the correct list of flower names and great interest is expressed in totalling up the scores of correctly named flowers.

"Accompanying the screening of the picture is a selection of recordings for background music played on turntables. These include 'Waltz of the Flowers,'

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Mr. Duvall filmed the picture with an Eastman model 25 Cine Kodak. An Eastman titler was used for making the titles and number inserts, and a G-M meter insured accurate exposure of all shots.

"Tussie Mussie" has been awarded Home Movies certificate for the Movie Of The Month for June.

Longer Shows With 8mm. Projectors . . .

• *Continued from Page 335*

bandsaw or coping or keyhole saw, whichever is most readily available.

The next step is to cut out center of this disc to correspond with the core of the 1600 foot reel. Determine diameter of this core and draw its equivalent circle in center of the plywood disc. In some cases where a compass is unavailable, it is possible to lay the reel over the plywood disc and make guide marks with a pencil from which a circle may be drawn freehand. Cut out the smaller disc, then cut the larger disc into two parts. Smooth all rough edges with sandpaper to prevent abrasion of film.

Place the two sections inside the reel, bring them together flush with one side of the reel and secure them to the reel flange with short (quarter-inch) No. 2 wire size wood screws. It is important that these screws do not extend through the plywood so they will scratch the film. If short screws are unobtainable, the points of substitutes must be filed down smooth after being driven.

You will now have a reel which will be just the right width for 8mm. film, with a little space to spare, so that there will be no undue chafing on the sides. Proceed exactly as above in revamping the second reel.

When this is completed, take your projector case and lay it lengthwise, directly in back of and flush with the base upright. The reason for this is to bring the height of the projector up and to the center of the space between the two reels. The projected beam of light will now pass without obstruction between the reels and the screen. In some instances it may be necessary to raise the projector still higher by placing additional blocking under the case. This, of course, will depend upon the particular projector or case and will immediately be evident when the projector lamp is turned on.

If this set-up is initially worked out to satisfaction, it may be followed repeatedly at each showing, with a minimum of time and effort. The wire drive belt will now occupy your attention. Most of these belts are constructed so that it is possible to cut them at any desired length. One end screws into the other, making a very pliable and strong union. Be sure and cut from the large or open end. To determine the correct length, set your projector so that the front end of it's base will be to the edge of the case, facing reels. Then hold the belt around both pulleys and cut so that it will be rather slack when the ends are joined. The method of loosening or tightening belt is to merely move the projector slightly forward or backward. However, it should never be too tight, as it will be necessary for the belt to slip rather easily, in order to relieve some tension on the film being taken up.

Now wind a short length of film on the top reel and thread it through the projector and down to the take-up reel. Make sure that the film on both reels line up with the sprockets on projector and that there is no strain or undue pull with projector running. It cannot be over-emphasized that it is important never to have the spring belt exceptionally tight, otherwise too much of a load will be placed on the motor, causing it to run slow and heat up excessively. In addition, there will be excessive strain on the narrow 8mm. film from the take-up reel. One or two trials will enable you to completely familiarize yourself with proper placement and running of the apparatus. The film is best rewound by hand, as it is then possible to apply the proper amount of tension to it.

I have used the apparatus described here for projecting an hour and a half uninterrupted show of 8mm. films many times and have experienced no trouble whatever, either with the projector or film. There was no excessive drag on the motor nor overheating and the film was taken up by the larger reel as readily and efficiently as when the smaller, two hundred foot reels are used.

Camera Adventurer . . .

• *Continued from Page 345*

the Pacific war zone. Through the war years Line lectured with it before nearly every great audience in the land; the mothers and fathers of service men were able to see and learn of the places where their sons were fighting; the film was reviewed by army generals who wanted to gain knowledge of the Pacific.

Line's latest one-man expedition has been along the paths of peace. He has recently become the first white man to follow the wilderness Heber-Reno stock trail in Arizona. Realizing that there is great drama in America as well as

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abroad, Line followed the 40-day trek of sheep from the Arizona lowlands to the high mountains. For 40 days he trudged and struggled across deserts, over mountains and ravines, through great forests, carrying his heavy camera all the way and recording probably for the first time on 16mm. film one of the heroic phases of American life. He found a "lost community;" he lived with Indians along the way; he encountered great hazards. With a new technique he filmed the stars at night, the lightning flashes of desert storms. The resulting motion picture, *Sheep, Stars, and Solitude,* is considered his masterpiece.

Line grew up in a small town in Michigan. At the age of 11 he traveled by bicycle with his brother through the eastern states. At 18, he hiked to every state in the Union and worked in scores of different industries in order to learn American life at first hand. At this time, 23 years ago, his career as a lecturer began, for he worked his way through the University of Michigan by lecturing about his traveling experiences.

Line is a member of the Los Angeles Adventurers Club. He is married and has a ten-year-old daughter who, with Mrs. Line, is becoming a seasoned traveler. For the last two years Line's color motion pictures have taken first place in the audience voting on one of America's largest lecture courses. He appears annually before the leading clubs and universities, and on the largest lecture courses in America.

You Have To Plan It First!

• *Continued from Page 325*

composition of a shot to the ones that come before and after.

But the important thought and analysis should be put into writing the scenario. The script does not have to be written well from a literary viewpoint—this is unimportant. It should be considered only in terms of visual images—of putting down on paper what one will actually see on the screen. It is a by-word in Hollywood that a good scenario makes a good movie. The same holds true for amateur films.

Whatever type of movie-making is intended, whether a simple backyard incident, a story or a documentary, the written script is of paramount importance. Its value even in documentary work cannot be overemphasized. It is not enough just to go and "shoot". In our pocket should be a well thought out and thoroughly understood word picture of what is later to be seen on the screen.



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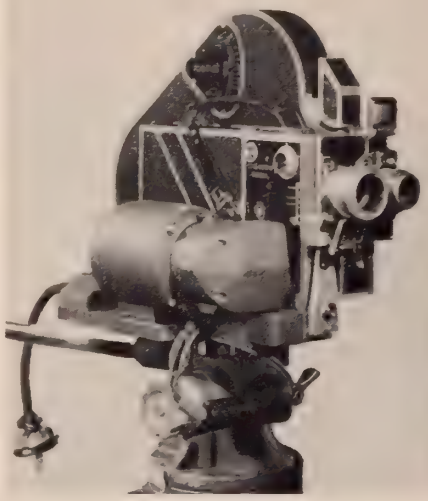
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News Of What's New . . .

• *Continued from Page 314*

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• Motor power supplied by B batteries.

Cine Special Motors

Faber & Kellogg division of the Faber Photo Prods. Corpn., 1101 No. Capitol St., Washington, D. C., are marketing two electric motors for use with the Cine Special camera in making sound films. Two motors are available: the synchronous motor and the "wild" motor, either of which are interchangeable in three minutes. Drive of the motor is on the eight to one instead of the one to one movement. The drive key of thin brass will shear in case of jamming and can be easily replaced. The micro safety switch in the original motor base remains in the circuit. All electrical connections are external and insulated. Motive power is supplied by three 49½ volt heavy duty B. batteries installed in a standard camera equipment battery case. By tapping the various connections on the batteries, speeds from 12 to 48 F.P.S. are obtained. Higher speeds may be obtained by adding more batteries, since the motor is shunt wound and speed varies according to applied voltage.

For normal operation, the operator taps on from 100 to 110 volts, D.C. This runs the camera with the governor set at 48, at about 30 F.P.S. For 24 F.P.S. the control is set at 24 and the governor regulates the motor at the correct speeds.

Photo Albums

Photo albums of advanced design intended to take a more conspicuous and functional place in the home are the book-shelf albums being marketed by the Edwin M. Phillips Co., 76 Woodland Ave., East Orange, N. J.

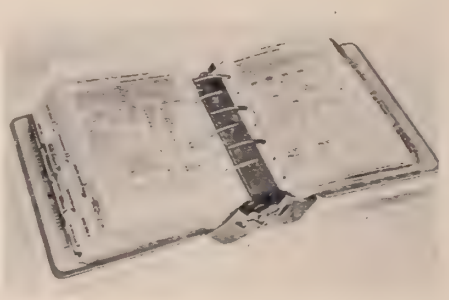


• Photo albums of dignity.

The volumes are flat-opening, utilizing a new loose leaf ring especially designed for this purpose by the manufacturers. The extra wide "capacity" of these rings permits the display of thirty double-weight prints in acetate envelopes, or approximately five hundred contact-size 120's on conventional paper pages. These pages, or the acetate envelopes, are interchangeable.

The cover design has been adapted from an old Spanish edition, similarly stamped in genuine gold in the year 1801, and lends an air of quiet dignity to the book-shelf or library table where these albums may be placed.

A "personalized" effect is available on the back-bone of the binders, the user's name or subject title stamped in the same gold foil as the rest of the design. (This service at slight additional cost).



• Loose-leaf for workshop convenience.

Photo-Lab-Index

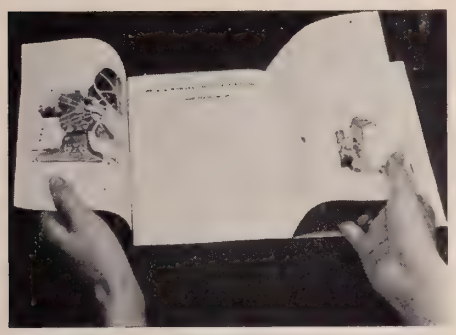
The first post-war edition of the Photo-Lab-Index, published by Morgan & Lester, New York, publishers of photographic books, is expected to be ready for distribution early in June. For the first time, in response to many requests received during the past few years, the Photo-Lab-Index will make its appearance in two forms:

The DeLuxe 8th edition of the Photo-Lab-Index will come in the already familiar rugged 6-prong, two-position loose-leaf binder. In addition to the present 1200 pages, this binder is of

sufficient capacity to hold forthcoming Quarterly Supplements. Complete and up-to-date as of January 1, 1946, the DeLuxe 8th edition of the Photo-Lab-Index is priced at $15.00. The Quarterly Supplement Service is available at $2.00 per year, payable in advance directly to the publisher.

The Standard 8th edition of the Photo-Lab-Index, containing material and number of pages identical with that of the DeLuxe edition, is bound solid, in fine cloth, and is conveniently thumb-indexed with a guide to each of the 24 sections stamped upon the front and back covers. This edition is not loose-leaf, and the Quarterly Supplement Service is not available for it. Up-to-date as of January 1, 1946, the Standard 8th edition of the Photo-Lab-Index is priced at $8.00.

The Photo-Lab-Index offers authentic and dependable fingertip reference for all standard recommended photographic and cine procedures.



• For users of 8mm. Filmo projectors.

New Filmo Instruction Book

Gate-fold front and back covers, which open out to display explanatory, keyed illustrations of operating details (in different views), while the pages of text matter are being consulted, are noteworthy features of the new owner's manual just issued by Bell & Howell Company, Chicago, for users of the Filmo 8mm. Master 400 projector. This novel arrangement enables the user to consult any desired page in the booklet for information regarding set-up, operation, or maintenance, and at the same time to keep before him keyed pictures of the projector for helpful reference. Thus it becomes unnecessary to thumb continually from text page to illustration page, and back again, in order to identify "Lever A" and "Thumb-Screw B" and find out what their functions are.

Wollensak's Raptar' Telephoto

The Wollensak Optical Co., Rochester, N. Y., announces a new telephoto lens for the amateur and commercial photographer. To be known as the "Wollensak Raptar Telephoto," the lens is the first Wollensak product to carry the name "Raptar," recently selected as first-prize winner in Wollensak's nation-wide "Name the Lens" Contest.



• Coated to reduce flare.

Especially designed for nature, architectural, travel, sports and news photography, the "Raptar Telephoto" produces large images otherwise impossible to get from the average reflecting, press or view-type camera with short bellows capacity. According to the manufacturer, it is a self-contained lens rather than an attachment or a supplementary lens. Like all Wollensak lenses the Raptar is treated with antireflecting hard coating *Wocote* to reduce flare and internal reflections.

Repair Service

Cinema Enterprises, Inc., 601 W. 26th St., New York 1, has set up a projector and motion picture camera repair laboratory to service every need in the 8mm. and the 16mm. motion picture field. Factory trained technicians will repair equipment no matter what make or model. Only factory replacement parts are used. All equipment is insured the moment it enters laboratory. Sound projectors as well as silent are serviced. Amplifiers for sound projectors are also repaired. It is advisable to send the speaker with the sound projector for a complete checkup.

Closeups . . .

• *Continued from Page 346*

of this 16mm. Kodachrome film which brings to Americans the answer to the question "What is Europe like now?" and shows the huge panorama of destruction wrought by the war as well as some of the beauty spots and cultural heritages which escaped the holocaust.

★

Laura Archera, whose 16mm. sound film was an award winner in Home Movies 1944 annual contest, leaves Hollywood June 15th for her native Italy to make a series of documentary films. She is also accepting assignments from producers of educational, travel and business films to shoot 16mm. color footage for them in Italy and other European points on her itinerary.

★

Carlos Grant's 16mm. productions have come temporarily to a halt due to his

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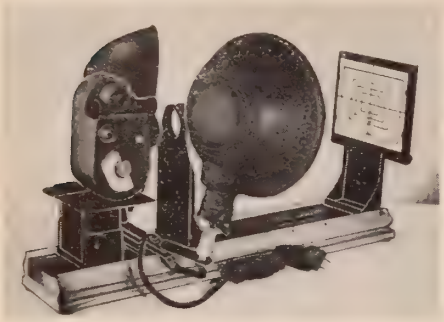
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country sending him to Maryland to open a new consulate office for the Chilean government there. Late fall should find him back in Hollywood resuming his camera work.

★

Thomas R. Conlon has completed a 16-mm. color film "Pheasant Fever" which will be distributed by Hawley-Lord, Inc., N. Y. City, who also distribute the popular Field and Stream series of wildlife and game films.

★

Alva F. Adams, of Novato, Calif., has completed a 16mm. short subject in color on trapping of fur bearing animals in the High Sierras. Awaiting him is an assignment to shoot footage for another short subject, the locale of which will be in California's famed Death Valley.

Experimental Workshop . . .

• *Continued from Page 341*

making satisfactory enlargements of 8mm. frames. All that is necessary is to center two strips of 8mm. film over the enlarger aperture, side by side, and make the exposure by holding a No. 1 photoflood in reflector five inches away from the film holder. By using Ansco Plenachrome film, allow 20 seconds exposure for Kodachrome movie frames and 12 second for black and white. The enlargement negative is 2¼"x3¼" and provides four 8mm. frame enlargements as shown in photo above. These can be used to make still further enlargements on paper.—*Frank A. StClair, Millburn, N. J.*

Editing Idea

When doing extensive film editing, I have found it helpful to make a rough arrangement of scenes in approximate sequence and to join each scene strip with the next with narrow masking tape obtainable at paint stores. This tape leaves no sticky residue on film surface and makes editing more pliable than when film strips must be sliced with cement, then separated and spliced again. With this method, each scene may be inspected, cut, then retaped pending the final arrangement preceding actual splicing.—*Ed. C. Harris, Chicago, Ill.*

Emulsion Remover

When making splices that require moistening of film to remove emulsion, I discovered that a convenient water supply that can be controlled for this purpose is one of the familiar stamp and envelope moisteners sold in dime and stationery stores. Gadget is a celluloid tube with a small sponge on one end. When filled with water, pressing sponge down on film releases small amount of water ample to moisten the area to be scraped.—*Ed C. Harris, Chicago, Ill.*

Candy Title Letters

A source of practical titling letters are the sets of icing letters sold in dime stores for birthday cakes. These are approximately 11/16" in height, are all capitals, and may be had in a variety of tints. Price is generally 10c a card of fifty letters ranging from A to Z. About three cards or 150 letters in all should be ample for ordinary home movie titling work.—*Ralph K. Jones, Long Beach, Calif.*

Light Shield

An emergency light shield, for killing glare of light on ceiling from projector lamphouse, may be made from a piece of cardboard bent to fit loosely over lamphouse vent and secured to sides of projector near lamphouse with bits of adhesive or scotch tape. For screenings of moderate duration there is no danger of the cardboard igniting or even scorching.—*Chas. Bonnifield, Oakland, Calif.*

Filming Spider's Web

In shooting movies in the garden, a spider web may be satisfactorily photographed if it is first sprayed with a fine mist of water. Use an ordinary fly-spray gun. Be sure not to overload web with the mist or it may break under the weight.—*Richard Hallack, Denver, Colorado.*

Correcting Parallax . . .

• *Continued from Page 339*

plane; therefore, no vertical correction is necessary. However, a lateral adjustment must be made. In camera E, where the lens and viewfinder are located in different planes, both lateral and vertical adjustments are essential.

The method of adjusting to compensate for parallax is very simple. First of all, a small hole must be drilled at the vertex of the protractor through which a strong piece of thread or fishing line should be tied as shown in Fig. 2. The thread should be approximately 5 ft. in length and the other end may be tied to a small plumb bob. The plumb bob

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—HOME MOVIES

is particularly useful when making vertical shots.

To operate the system with an "A" type camera:

1. Place the camera on a tripod.
2. Frame your subject in the viewfinder.
3. Determine visually the center of the picture area.
4. Tighten the tripod head.
5. Place the protractor flush against the lens in a vertical plane with the vertex in the optical axis as shown in Fig. 1.
6. Point the plumb bob to the center of the subject determined in step 3. (Have an assistant hold the bob taut).
7. Loosen the tripod head and tilt the camera upward, stopping at the point where the thread coincides with the 90° angle line on the protractor. This causes lens to now take in the field previously lined up through the camera viewfinder in step 2.

Operation with other types of cameras is fundamentally the same with the exception that Step 7 is modified as follows:

Type B camera—tilt the camera downward for correction.

Type C camera—pan camera counter-clockwise for correction. In this instance, as is the case for Type D cameras, the protractor should be placed in a horizontal plane.

Type D camera—pan the camera clockwise for correction.

Type E camera—a combination of the above operations is necessary.

Additional convenience to the system is afforded by marking the thread every half foot with a suitable ink or paint, affording accurate means of measuring.

It should be remembered that use of a portrait or an auxiliary lens will be necessary for close-up work if your camera is of the fixed focus type or cannot focus under six feet. Auxiliary lenses may be procured at photo or optical stores at low cost.

Ideas For Home Movies...

• *Continued from Page 337*

swings over to catch Johnny easing out of the room after suffering a third degree case of boredom.

Finally the sewing is done; Mother looks up and with the aid of a pan shot taken from her viewpoint, we scan the room and find that Johnny has disappeared. A close-up reveals consternation and anger appearing in Mother's face. She glances about and finally rests her gaze upon the open cellar door. Here we use a dolly shot to catch her striding determinedly toward the door, opening it wider, and saying, via title, "Young man, are you running around down there without your pants on?"

Then comes the kicker. A fast switch brings into focus a figure in overalls, carrying a flashlight. He swings around to the camera, and says, via title, in utter amazement . . . "No lady, I'm reading the gas meter!"

Similar humorous situations are suggested by other mediums than old joke books and one's personal fund of funny stories. Everyday the escapades of "Blondie and Dagwood," in the comic strips offer typical family situations that can be "borrowed" and developed into entertaining home movies. Other popular comic strips will suggest movie making ideas as will the spot cartoons which feature the pages of such magazines as Saturday Evening Post, Colliers, American, Cosmopolitan, and others. Such ideas may be freely used as a basis for making home movies just as long as the films are not commercialized.

So if you think that movie-making ideas are hard to come by, that continuities are filmed only by those blessed with imagination and a gift for story writing, just remember that there is a wealth of suggestions practically laid in your lap every day through radio programs, the comic strips, newspapers and magazines—just waiting for you to recognize their potentialities and convert them to entertaining shooting scripts.

Army To Movie Making...

• *Continued from Page 344*

are "Kings Of The Court," a tennis sportfilm, "Twentieth Annual Golf Tournament," and "Silver Springs, Florida,"—all in 16mm. Kodachrome. Now being readied for release are two 16mm. educational films "Know Your Snakes," and "First Aid For Snake Bite," both filmed at Ross Allen's famous reptile farm at Silver Springs, Florida.

The first of these is a highly interesting pictorial account of the business of extracting snake venom for medicinal purposes and the raising of snakes for this odd but successful undertaking by Allen. Closeup shots show a variety of snakes familiar to North America such as the eastern diamond backed rattlesnake. Florida bull snake, king snake, and the little blacknosed coral snake.

"First Aid For Snakebite" demonstrates the effect of snakebite and shows methods of treatment. It should find favor as an educational film for Scouts and hunting, fishing and other outdoor groups.

Newest production on the Courneya-Brown schedule is "Dog Show" which will be filmed in 16mm. color and sound late this month when one of the nation's top canine competition's takes place at Long Beach, California.

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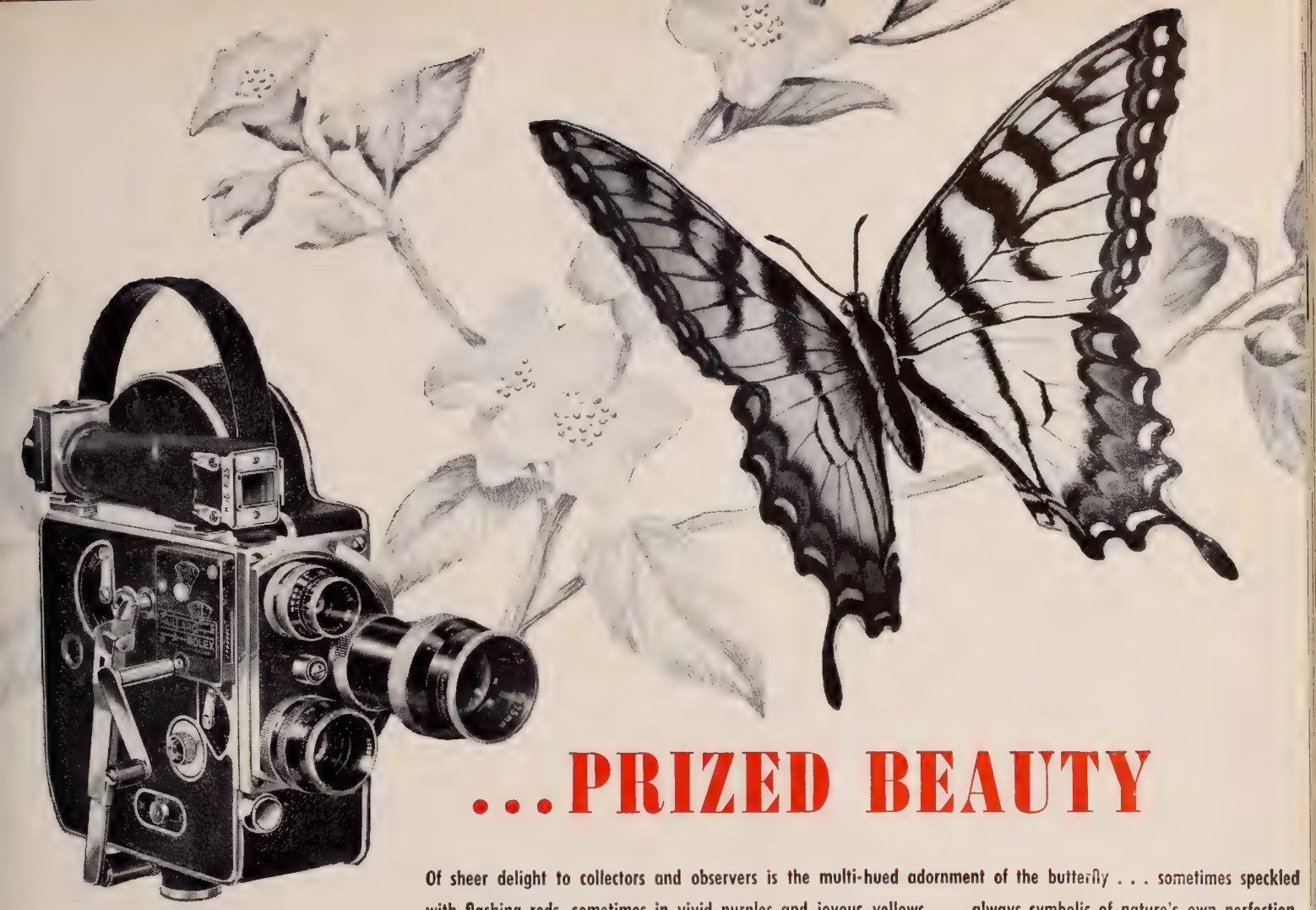
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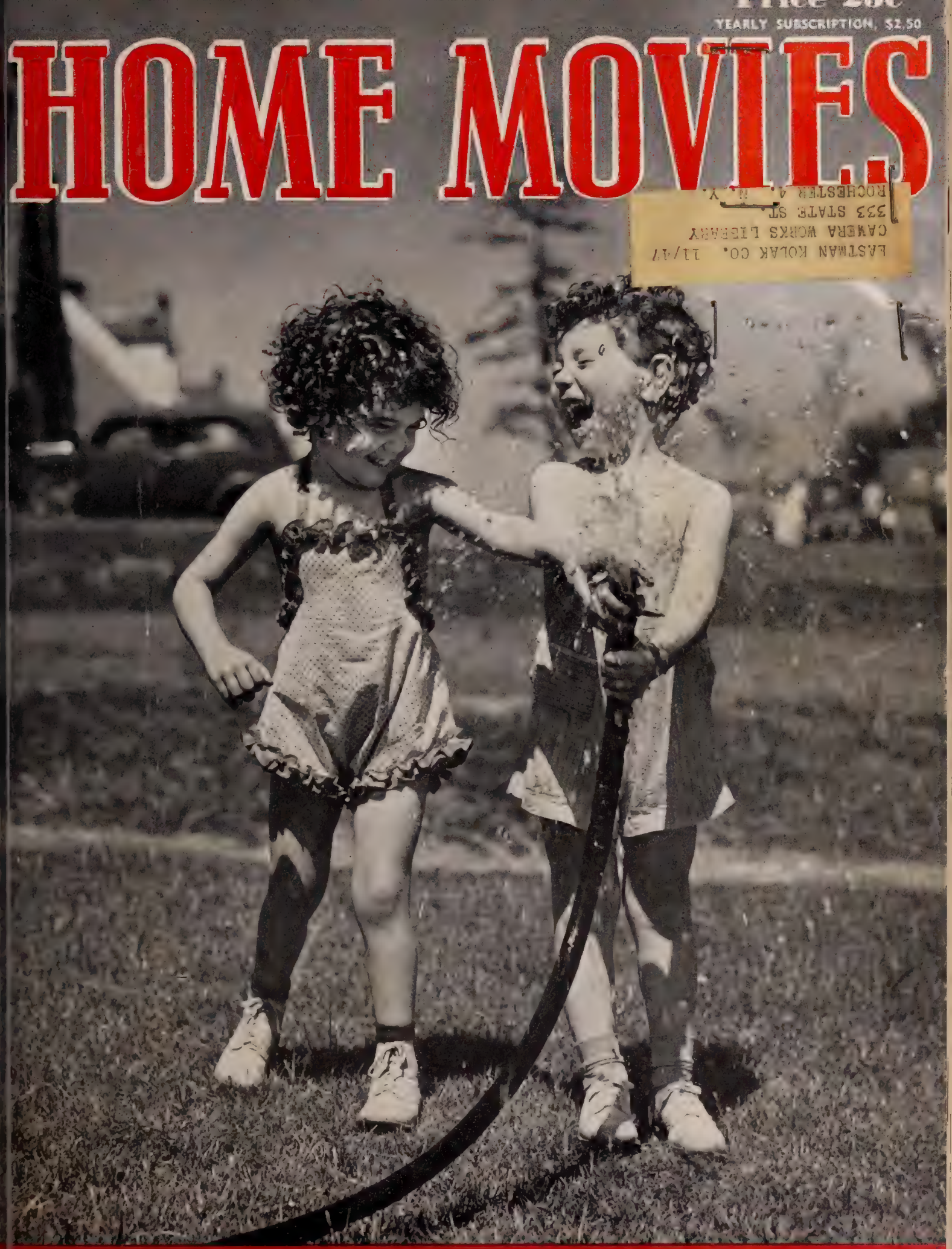
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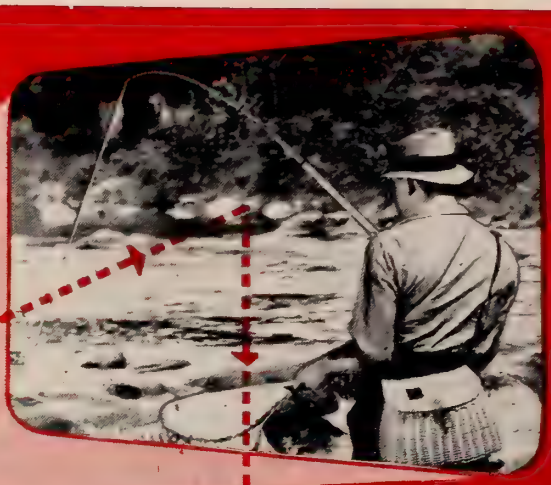
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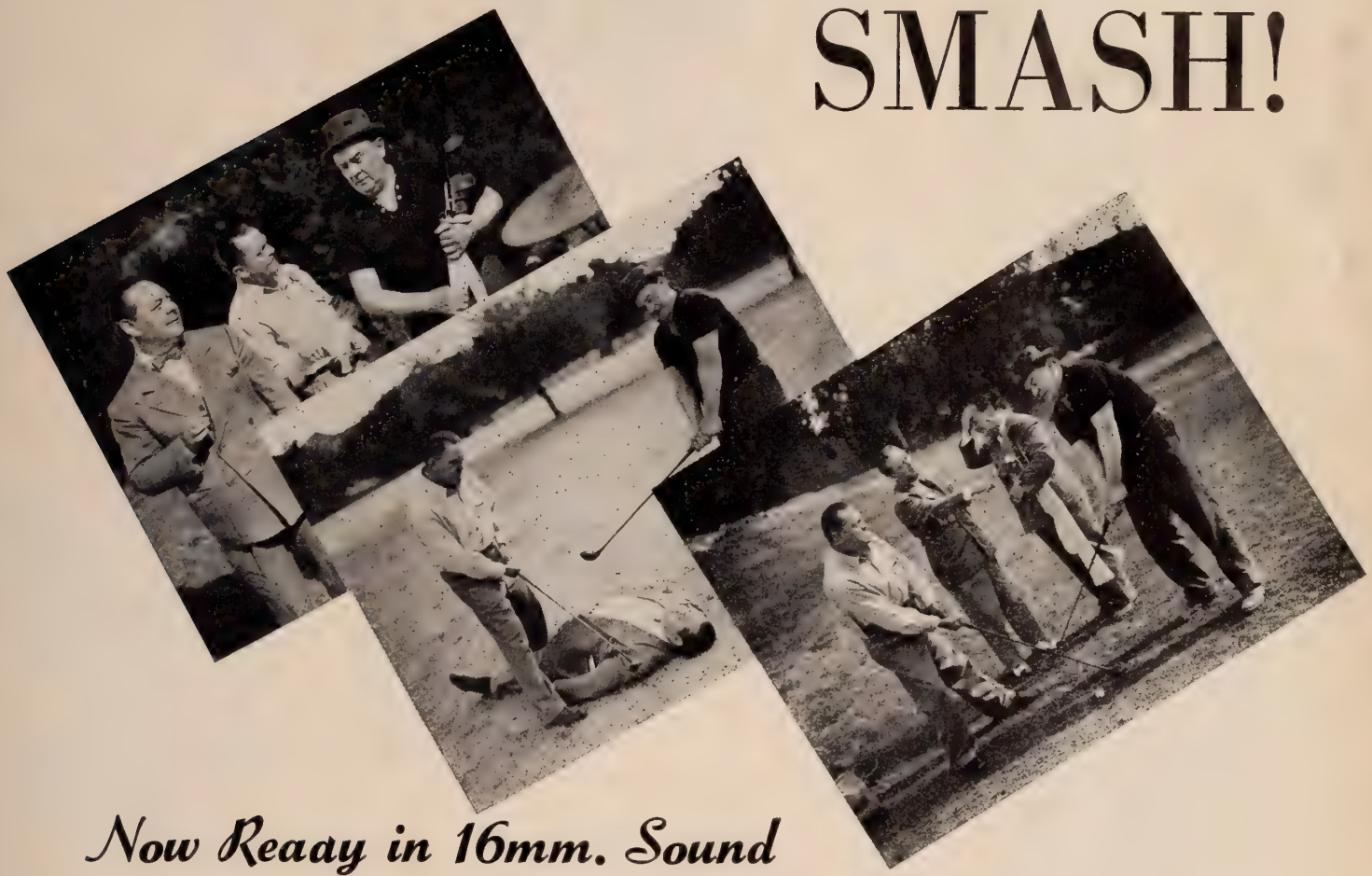
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tered as Second-Class Matter, May 6, 1938, at e Postoffice at Los Angeles, Calif., under the Act of March 3, 1879.

ubscription rates: U. S. $2.50 per year. Single pies 25c. Advertising rates on application.

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PHOTO CREDITS: Cover by H. Armstrong Roberts; Pg. 392-393, Ralph E. Gray; Pg. 394, General Electric Co.; Pg. 398-399, Hal Rumel; Pg. 401, Harold M. Lambert; Pg. 402-403, Walter A. Murtz; Pg. 404-405, Rich Johnston, M.D.; Pg. 406 (left) Eli Willis, (bot.) Planet Pictures; Pg. 407 (top) Eli Willis, (bot.) Warren Garin.

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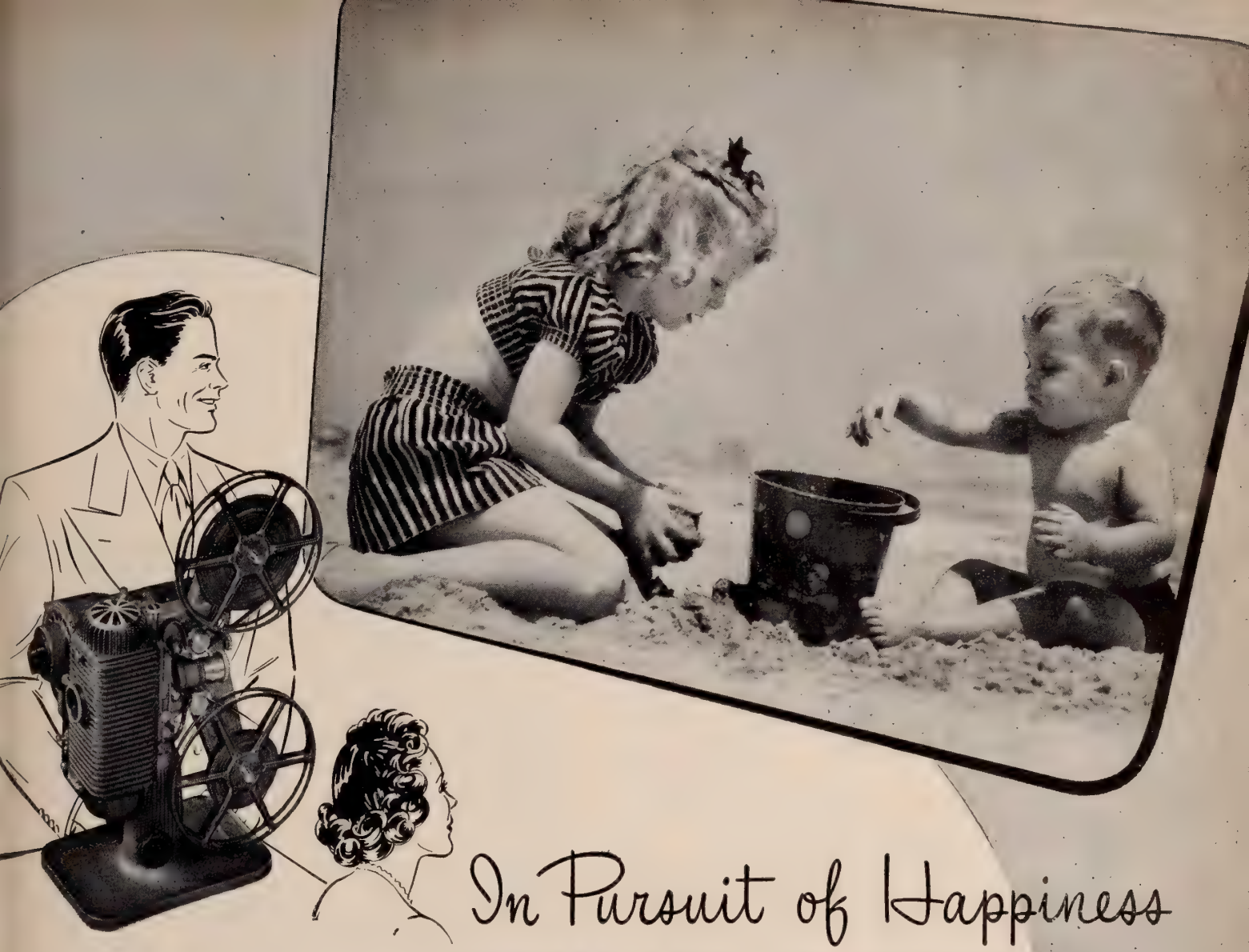
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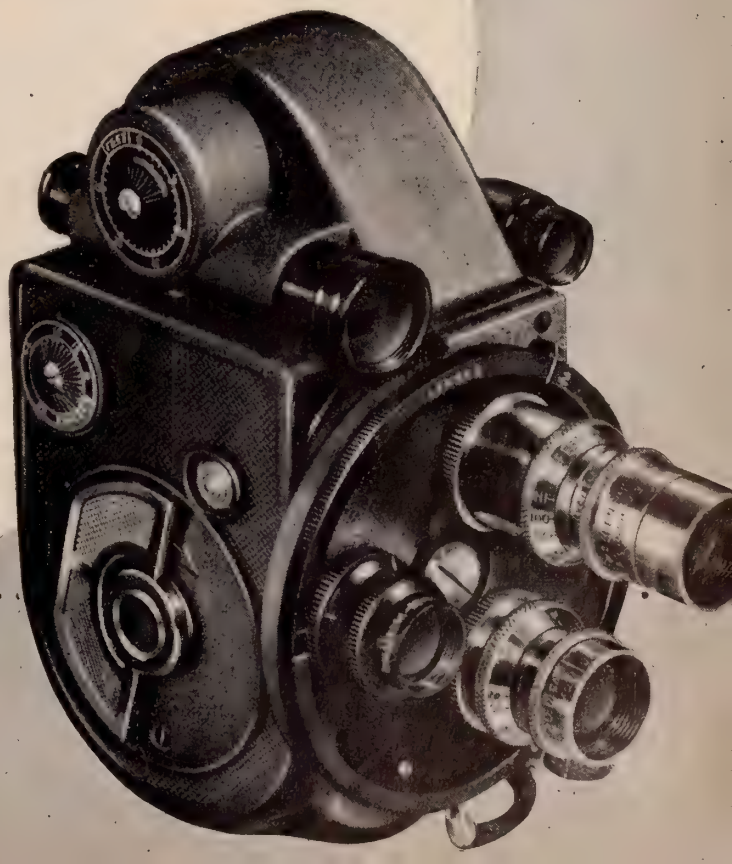
OFFICE OF PUBLICATION: 6060 Sunset Blvd., Los Angeles, Calif. Phone GRanite 5149.
NEW YORK OFFICE: Howard R. Cobb, Suite 511, 475 Fifth Ave. Murray Hill 3-1093.
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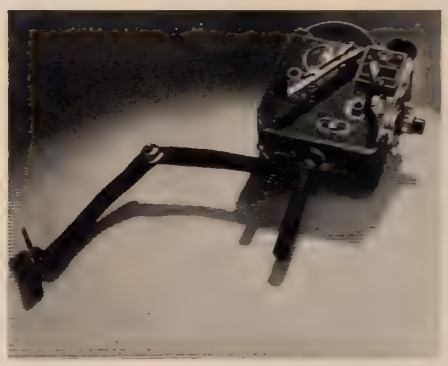


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Titler comes complete with two black crackle finish, burnished aluminum reflectors, sockets and cords, copying lens and rubber legs. Camera base plate and adjustable copying lens will enable the use of practically any 8 or 16mm. movie camera. Price is $39.50. Distributor is Arel Photo Supply Co., 4916 Shaw Blvd., St. Louis, Mo.



● Steadies hand-held cameras.

Shoulder-pod

"Cine Stok" is name of unique shoulder camera support invented by an overseas photographer and now being made available to movie amateurs. Device is a folding arm provided with shoulder pad and a means for mounting any 8mm. or 16mm. camera, and provides a rock steady camera mount similar to a gun stock. Made of tubular aluminum, weight is only 4½ ounces, folds to a length of 8½ inches. Retail price is $4.25 plus tax. Manufacturer is Efeco Products Co., Oradell, N. J.

Coated Lens Cleaner

A cleaning solution for care of coated lenses is being offered by the Wollensak Optical Company, Rochester, N. Y. Called Wocote Cleaner, the solution was prepared for use with Wollensak photographic lenses, binoculars and other optical instruments which are now treated with the firm's anti-reflecting hard coating, Wocote.

Also offered are special non-linty Wocote lens tissues to be used in conjunction with Wocote Cleaner. To clean a coated lens, the manufacturer recommends that a soft brush first be used to remove dust. The lens surface can then by cleaned by wiping gently with Wocote tissue moistened with Wocote Cleaner. Care should be taken to avoid

● *Continued on Page 438*

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"In the good old summertime"

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"There's a hole in the old oaken bucket"
"Listen to the mocking bird"

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"Breakfast in rhythm"
"Jiveroo"
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7 ALL GIRL MELODY MAKERS
"Tchaikowskiana"
"Pivanne"
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"Stardust"
"Two guitars and Dark Eyes"
"Love's own sweet song"

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"Little Dutch Mill"
"At a Little Roadside Rest"
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10 GAY NINETIES SONGS
"I want a girl"
"Bicycle built for two"
"My Gal Sal"

11 SONGS OF THE WEST
"Carry me back to the lone prairie"
"The mountains meet the sky"
"I'm an old cowhand"

12 COLLEGE AND CARNIVAL RHYTHM
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"On the campus"
"Ding a lay ho"

13 SWING MELODIES
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"One man Band"
"Jingle Jangle Jingle"

14 MELODY LANE
"By the light of the silvery moon"
"Wait 'til the sun shines Nellie"
"Little grey home in the West"

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CINE ROUNDUP

★News Topics of Interest in the Realm of Movie Making



● "Nuts," Hollywood amateur canine movie star, stops to admire some dog finery in a Hollywood Boulevard shop window in his newest picture 'Nuts The Rebel," entered in Home Movies 1946 Amateur contest.

Laura Archera and Virginia Pfeifer whose amateur movie making consists entirely of sound films, have completed another one-reel 16mm. Kodachrome picture featuring their star player, a French poodle answering to the name of "Nuts." "Nuts The Rebel" is title of this new production which pictures "Nuts'" attempt to enter a dog show and being turned down for lack of grooming. To assuage his hurt pride, he seeks consolation in a visit with a neighbor maiden poodle. Strumming his guitar, "Nuts" coaxes her out into the garden where she performs the hula to the accompaniment of his music.

The picture story is narrated and the music, ostensibly played on the guitar by "Nuts," is dubbed in and carefully timed with his strumming of the instrument. The picture was filmed with a 16mm. Bolex camera and the sound track recorded with the filmers' own Auricon equipment.

The misses Archera and Pfeifer boarded a plane in New York on June 18th for Miss Archera's native Italy, where the two enthusiastic movie makers will explore business opportunities in 16mm. film producing and exhibiting. They will return to Hollywood in September in time to enter "Nuts the Rebel" in Home Movies 1946 Annual Amateur Contest.

★

At the Audio-Visual Aids Institute held at the American Museum of Natural History earlier this year, a pupil-made film edited to include sequences from films made at seven different city high schools was shown. At the close of this presentation the following announcement was read:

"To you who are moviemakers: the film that has just been shown has many evident weaknesses, but it is challenging and it has a purpose. The American Museum of Natural History is going to let the film makers of the schools represented in this assembly—and others—compete for a special "Oscar" designed by the Museum and awarded by vote of the audience at the Audio-Visual Aids Institute to be held January 10-11, 1947.

"The competition will be open to all schools. The films must be planned and produced by pupils and must be 100 feet long or less. To enter the competition the film must be sent to Dr. Grace F. Ramsey or Dr. Irene Cypher at the Museum by December 15, 1946. A selection of the five best films will be made and shown at the meeting of the Audio-Visual Aids Institute next January. It will then be the privilege of the audience to make the choice of the winning film."

The above announcement was prepared by Dr. Frank M. Wheat of George Washington High School, New York City and endorsed by the Museum. Museum artists will design and make the "Oscar" which will be presented to the winner of the best school-made film. Students in every high school throughout the nation are eligible to compete.

★

Organization of a Motion Picture Division for the benefit of PSA Members and of other amateur cinematographers and their clubs has been announced by the Photographic Society of America. Acting Chairman of the Division is Harris B. Tuttle, of 305 Hollywood Ave., Rochester 7, N. Y., who is an Associate of PSA and Fellow of the Royal Photographic Society and of the Society of Motion Picture Engineers.

The new Division, which takes its place beside PSA's Camera Club, Color, Historical, Nature, Pictorial, Press, and Technical Divisions, will sponsor authoritative articles in "PSA Journal," arrange for club interchange of amateur productions, and report on the use of equipment and methods of interest and aid to amateur movie makers. The Division plans to cooperate with other amateur societies and groups and to provide material of interest to cine hobbyists with 8mm. and 16mm. equipment.

Organization of the Division has been planned for some time in an effort to provide PSA members with complete photographic service, but was interrupted by war. The first 100 PSA members to become affiliated will be recognized as charter Division members.

★

Automatic 16mm. newsreel theatres, numbering in the hundreds, are being opened in the small towns of America, and will be equipped to operate without personnel other than a manager. Cabinet projectors, similar to those used by the navy during the war, will provide a diversified 4 minute programs for a ten cent admission.

National Industries, Inc., operating the chain, are reportedly buying up ground floor stores throughout the nation, to be converted into the miniature "quickie" theatres. Project should further cinch the future of 16mm. theatrical film producers able to turn out featurettes and short subjects suitable for capsule shows.

★

How lenses are coated is shown in a new one-reel 16mm. silent Kodachrome picture produced by Acra Instruments, Hollywood, whose "Acra-coting" is daily finding use in all types of optics. Photographed by cinematographer Joe Yollo, picture was purposely made silent as an instructional film intended for circulation among amateur movie and

● *Continued on Page 435*

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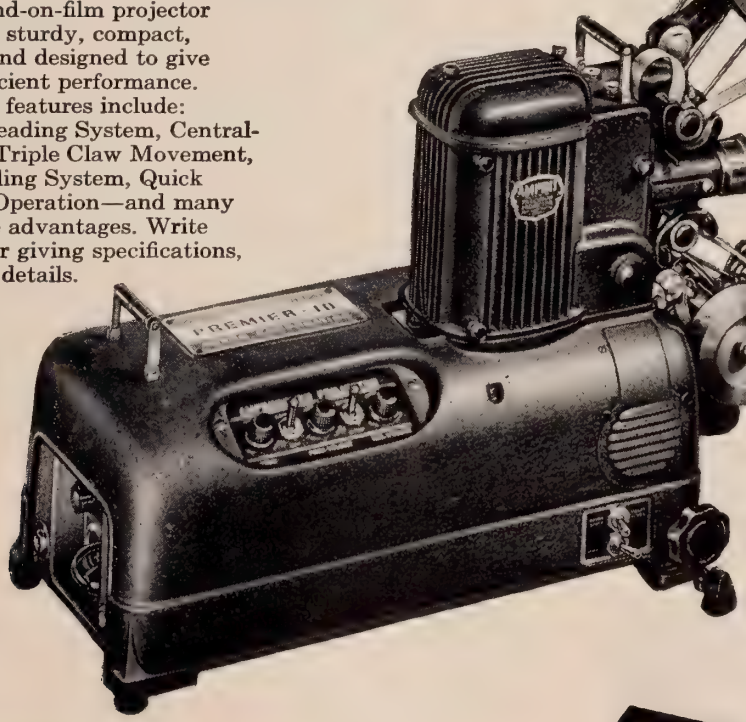
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TITLES and PLOTS

BY EDMUND TURNER



MOM, Pop and the kiddies visit a travel bureau to consult about a vacation. The man at the desk shows them a number of folders, then invites them into an adjoining room to see movies of the suggested resorts. As the projector starts, the scene dissolves to opening of several sequences of vacation and travel shots—shots which you may previously have made and are at present lying dormant for want of a fresh idea for presentation. Exterior scenes of travel bureau may be made outside any of those in one's city; the interiors may be staged in one's home or office.



THE NEW cook—or it may be a housewife—takes command of a bright, new modern kitchen, replete with a panel of push buttons that operate every kitchen device. Dough is placed in the oven and a button pushed, but it comes out chicken. Pushing another button brings the ironing board down upon her head. Pushing another button causes the kitchen sink to suddenly go haywire, squirting water all over the place, etc. The cook or housewife in desperation, discards apron and exits from the modern kitchen, and closing scene shows her wreathed in smiles as she frys a couple of eggs in a plain skillet over a plain old fashioned kitchen stove. (Obviously, this calls for ingenuity on part of filmer to provide the right props and settings).



THIS title suggests a "dream" theme movie in which a person dreams of coming into possession of a magic lotion which, when rubbed on the hands, causes anything touched to disappear. The lotion applied, the party goes forth to perform its promised miracles. Having finished breakfast, a touch of the pile of dishes on the sink causes them to vanish. Outside at the curb, the family car is jammed in between two neighbors' cars. A touch of the hands to the car in front causes it to disappear. Donning gloves for safety, party drives own car away with ease. One's imagination will suggest other tricks. Skill in stopping camera and removing object, then resuming filming smoothly is essential for success of this movie idea.



A PRETTY young girl should star in the movie suggested by this title. Visiting a farm, she falls asleep near a haystack and dreams of gallant knights making love to her, as in a fairy tale. Finally, one of the romantic knights takes her in his arms and kisses her. Here the dream sequence fades or dissolves back to the sleeping girl, showing a cow standing over her and licking her face. A seedy looking farmhand appears on scene to shoo the cow away, and as frightened girl awakens, she sees the farmhand, assumes he kissed her. Jumping to her feet, she slaps his face and stomps off in a huff. "The gal's got hayseed fever," says the farmhand in a title, as he watches her disappear.



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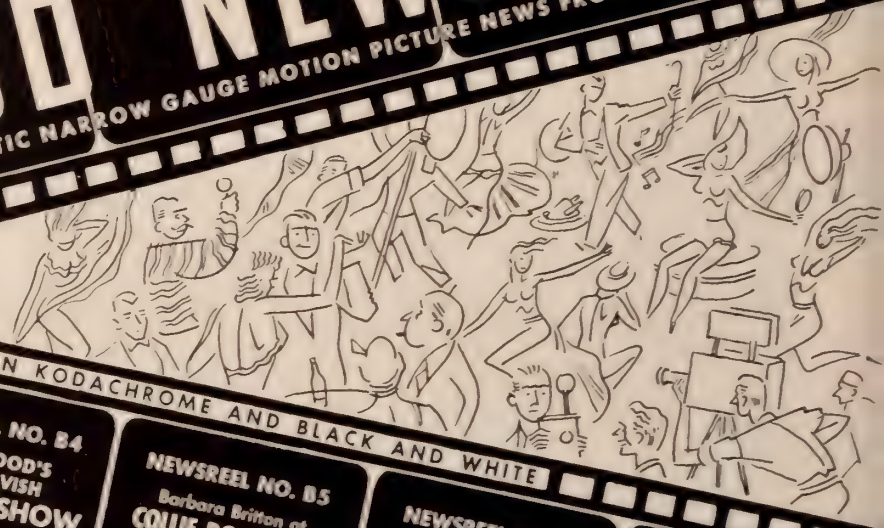
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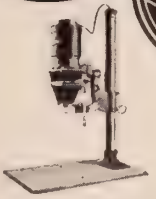
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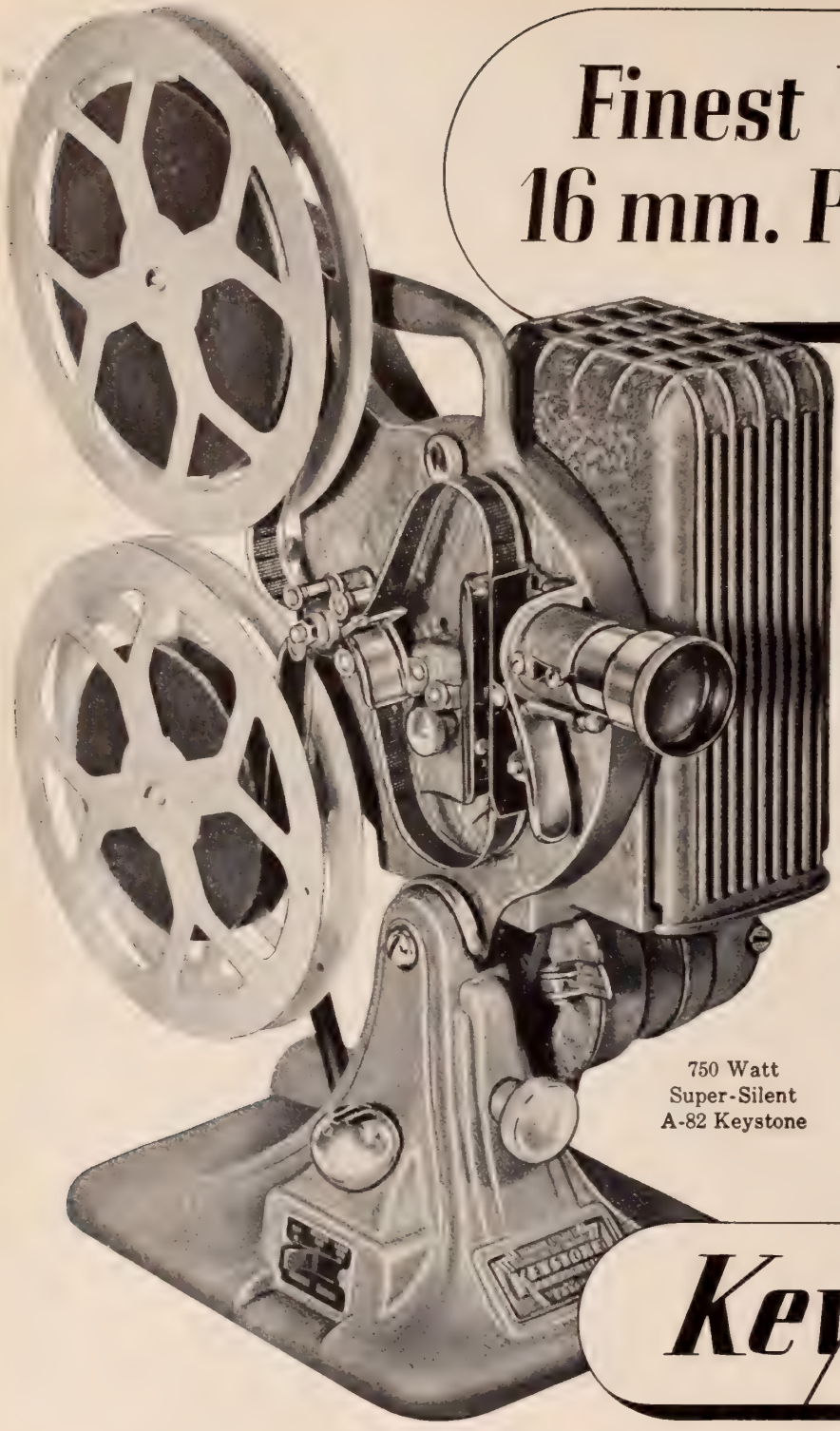


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HOME MOVIES
Published in Hollywood
JULY 1946



● There's color in every phase of the big top's show, from the clowns to the gaily colored circus wagons. Take time to get out-of-the-ordinary shots of performers and animals—easy when the tactful approach is used.

CIRCUS FILMING

Get Behind the Scenes for Human Interest Shots of Clowns and Performers for a Bang Up Movie of "The Greatest Show On Earth"

By FREDERICK FOSTER

IF YOU are in quest of color and action for your movie camera, you'll find both when the circus comes to town. Here is an event just made for movies, one that is easy to reach, easy to film, and a subject for one's movie library with enduring popularity.

But this camera project also calls for some advance planning, for a circus film ought to be something more than a roll of random shots made without forethought. Actually, there is a great deal more to the circus than meets the eye of the average spectator—things that have made the circus a nostalgic memory for those who, at one time or another in their youth, really got behind the scenes and saw what makes the big show tick. And movies of such rarely seen activity is just what is needed to make a circus film a thoroughly enjoyable piece of screen fare.

What is suggested here is that one's movie record of the circus ought to begin at the beginning and show such activities as arrival of the circus in town, erection of the big top, close-up of the labor gangs in action, intimate views of the animals that make up the vast menagerie, and possibly behind-the-scenes shots of some of the performers in practice in "the back lot," etc. Here opportunity is afforded to picture the circus folk close up and while this may require special permission, or perhaps something of a diplomatic approach, it will be worth the extra effort.

In recent years, the larger circuses have discontinued the big street parade which always heralded arrival of the show. But where this feature is offered, here one's movie of the circus should begin, unless of course, the big show arrives in town at a reasonable daylight hour permitting a camera record of its arrival to be made. Either way, the watchword should be to look for interesting and unusual action and to film it in sequences of several story-telling shots.

There still are a lot of people who never have seen a circus set up—the systematic unloading of the train or wagons; erection of the tents, etc. With movies of this action preceding the circus shots, you are certain to have an amusing and entertaining story of the big top.

If a street parade is scheduled, select your camera vantage point early. This should be with the sun at your back. Where possible, shoot half of the parade at a high position, and the other half from a low point, probably right from the street curb. In this way, you can cut back and forth from high to low positions, and vice versa, when editing, in order to break the monotony of watching the entire parade from one viewpoint. On the screen, few who saw the original parade, will notice the license you have thus taken to improve the presentation.

Another means of highlighting the procession of parade shots, is to make

● *Continued on Page 426*



● Ralph E. Gray of Mexico City is probably the only 16mm. cameraist who has a complete documentary record in 16mm. Kodachrome of the still active volcano Paricutin, having made periodic photographic sojurns to site of the crater since its inception early in 1943.

Filming The Birth Of A New Volcano

Documentary of World's "Eighth Wonder," Begun in 1943, is Still in the Making As Paricutin Continues Active

By RALPH E. GRAY



● Gray's Kodachrome record of Paricutin has been screened for innumerable audiences both in Mexico and the United States, is tops in color photography.

THE FACT that I now have a rather complete record of the birth and growth of the Mexican volcano Paricutin, all in 16mm. Kodachrome, is due to my incredulity rather than any keen foresight or premeditation.

When rumors of a new volcano being born in the state of Michoacan came filtering into Mexico City the last week of February, 1943, and then, later, smudgy pictures appeared in the newspapers, nothing would do but that I should go over and see for myself just what old Mother Earth was up to.

It seemed incredible, then, that this old planet of ours still had enough power left to spew out thousands of tons of brimstone and ashes to form a brand new volcano. However, having previously visited the beautiful state of Michoacan many times, I had often noted that "fumaroles," varying in height from a little over one hundred feet to well over a thousand feet, literally and liberally studded the terrain there. It was generally believed that the larger ones undoubtedly were the older, hence my reasoning that if a new volcano was being formed, as reported, it would be just a little cone and would soon die out.

Sunday, February 28th, with the volcano just eight days old, was a day long to be remembered. Not waiting to hire a car in the



● Smoke, ash and chunks of lava belched forth from the crater at irregular intervals. During the first week, it was possible to film the crater's display at night.

town of Uruapan, we set out in mine. The first six miles was over paved road, but what a dust track we found the next fifteen to be! It required three hours to get our car up to where we could see the volcano. But it was well worth the trouble. There, about two miles away, was a black cone about one hundred feet in height, with balls of fire and voluminous clouds of smoke and ash issuing from its mouth. Leaving the car on a nearby hillside, we struck out on foot across the rugged terrain with some Indian boys assisting us in carrying our equipment.

Being "city fellers" we soon tired, but we managed to approach the new volcano within a half a mile before sundown. Here, just about fifty yards above an already abandoned cornfield, we set up our base of camera operations. My Cine Special was gotten out of its case and made ready to shoot. Here, indeed, was a ringside seat for one of the rarest of sights in modern times—a volcano in the making. Explosions in the cone were occuring at intervals of from three to five seconds. Red hot lava, some chunks as big as an average automobile, hurtled into space from the mouth of the cone midst incandescent gases, smoke and ash. The lava chunks virtually "floated" down to earth, because of the peculiar air resistance, and bounced like rubber balls as they struck the side of the cone in their descent.

After sundown, the light from the eruption was brilliant enough to enable me to read the markings on my camera lens. I reasoned that this was ample to make good shots at f/1.9 or f/1.6 with my camera slowed to 8 frames per second. These shots not only proved very successful, but are among the most spectacular I have secured of the volcano, for the light from the volcano was never as brilliant on subsequent visits even for making shots at 8 frames per second.

Our initial shooting of the volcano completed, we made ready to return to Uruapan. Two of the Indians kindly allowed us to ride their horses back to the car, else we probably never would have made it, we were that tired. But as we clambered into the car and began the arduous trip back to Uruapan, we felt keen satisfaction in the fact we had not only been rewarded with a most spectacular night display of the new cone's eruption, but that we had arrived at the volcano before the eruption stopped. Paricutin's eruptions then, as today, were spasmodic and it was considered a matter of genuine luck to be present with a camera when eruptions occurred.

Strange as it seemed to me then, March 20th found the volcano still going strong. So back I went to record any changes that had taken place and to celebrate Paricutin's first month's birthday. Well remembering the strenousness of the previous trip to the cone, this time I arranged for a taxi to take us there and told the driver that we wished to go back to the same hill from which we previously filmed the volcano.

"Si, si, Senor, pero no cerro ahorra," he replied—the hill was no more. What a dumb guy I picked, I thought. Hadn't I just been there three weeks before and sat on that very hillside and shot

• *Continued on Page 430*



• These frame enlargements from Gray's remarkable film demonstrate his camrea ability as well as reveal startling details of a volcano in the making.



•Within a few days after a native discovered smoke issuing from a crevice in his cornfield, Paricutin's crater had risen to this incredible height.



•Descending from crater in background, a devastating wall of lava crept steadily toward this tiny village, finally engulfing it completely, leaving a church spire to mark the grave of a buried community.



• Here is one of many incredible closeups showing the wall of molten lava slowly moving forward to engulf the village. Frequently, Gray states, the molten mass would burst and fall within a few feet of his camera tripod.

• Two comparatively new photo lamps—the reflector photoflood and the photospot—make for simplified and efficient lighting of indoor movie shots. Two floods and one spot are used in a triangle lighting plan in this photo to record a closeup of infant and sister at play.

TRIANGLE LIGHTING

Here's a lighting plan for your indoor movies that's as simple as A-B-C. It insures correctly exposed shots with a minimum of photo lamps.

By DON MOHLER



• The closeup shot made with the lighting equipment pictured above. By spotlighting the main subjects, the cluttered background is subdued through the resulting underlighting.

I HAVE talked with dozens of experts on movie lighting. When I ask how they light their pictures, they generally say "It's simple"—and then launch into a long, complicated, difficult story about how they do it.

Now if you were to ask me how I light home movies—I'd say "It's simple"—but my story, and it follows, is short, plain and easy. That's mainly because I have stripped away all the details to get at the basis from which most good lighting starts.

I use two reflector flood lamps and one reflector spot lamp. Why? Because I want all the light I can get. These three lamps at 500 watts each add up to 1500 watts. That's all that most home wiring can stand. If you have ever had your lights go out because of the failure of an overloaded fuse—right in the middle of an important sequence that is going exactly right—I know you will never take that chance again.

I use reflector lamps because they do a good job of putting the most light in the picture area. The color of the light is correct for indoor color film. You can use other lamps in reflectors and get pictures you like. But a set of three reflector photo lamps costs only $2.55 and they are good for six hours of shooting. Try them this way:

First, set up your camera and stand-in. That fixes your camera-to-subject distance. (Diagram 1) Now put *both* reflector floods right at the camera, one on each side, as close to the camera lens as possible (A). Next, measure distance from these lamps to the subject (1). Then measure off an equal distance either right or left from the camera directly to one side (2) and put your reflector spot at (B) as high as you can get it.

That's all. Figure out the exposure and shoot. Speaking of exposure—you'll find that F/3.5 is about right for indoor color film at 16 frames per second with the reflector floods and camera about 6 feet from the subject. F/1.5 allows you to work the floods about 13 feet from the subject. Whether you use a meter, calculator, or guide, get that exposure right or all the care you use in lighting will be wasted. I am not talking specific exposure for all set-ups here because it is a subject in itself.

However, the exposure guide numbers for movie cameras operated at 16 frames per second are:

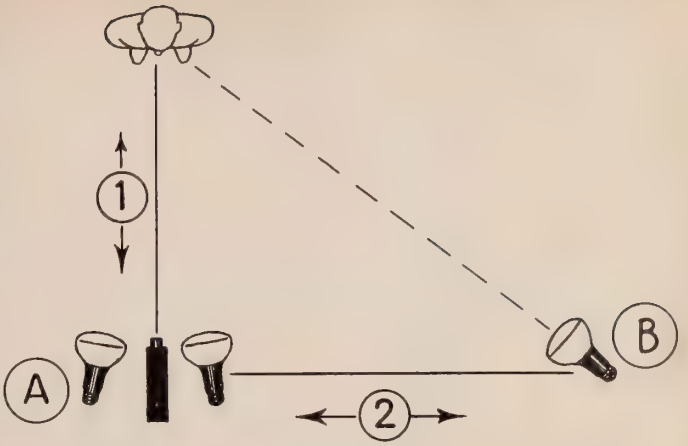
	5 to 8	*10 to 16	20 to 32	40 to 64	80 to 125
ASA Exposure Index					
Two RFL/2 at Camera	15	22	30	44	60
Two RSP/2 at Camera	44	60	88	120	175

*Indoor Color Film

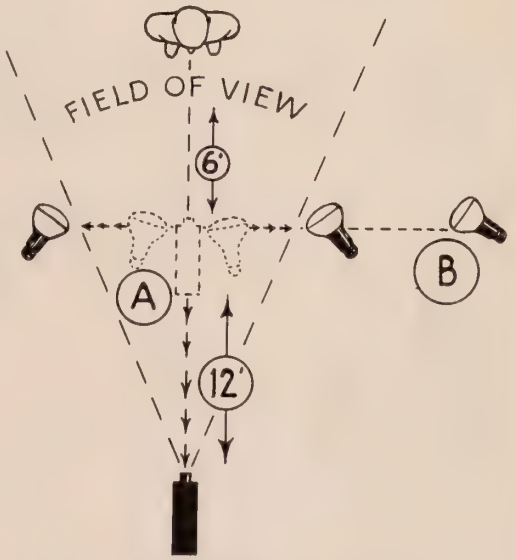
But you are stuck with the shooting distances of 6 feet or less for a 3.5 lens—or 13 feet or less with a 1:5. To get in more area, set up your lamps as shown in top diagram: reflector floods at (A), reflector spot at (B), according to the triangle formula. Now—pull the camera back as far as you want it. Raise and spread the two reflector floods just enough to get them out of the picture area. You won't get the best lighting in the world, but you'll get pictures. Your setup for an F/3.5 color shot will look something like diagram No. 2.

Another way to get enough light for long shots is to use three reflector photo spots. Having nearly eight times the intensity straight ahead of the reflector floods—they can be used three times as far from the subject as reflector floods. For example, there's a setup that would work for a 3.5 camera and indoor color in diagram No. 3 at right.

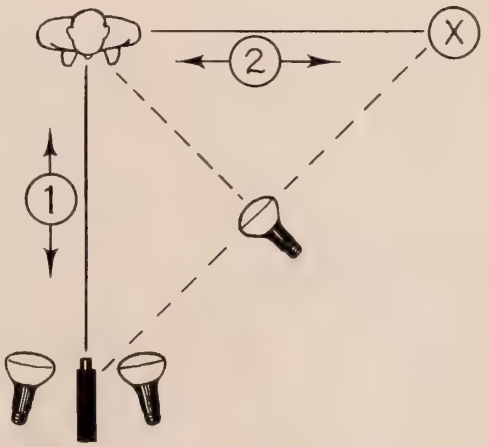
Be careful when setting up a scene, using photospots exclusively. Each lamp must be accurately aimed at the subject. In fact, if the camera can be worked in a little closer to the subject than the lamps—say at 15 feet, with the lamps at 18 feet and spread and raised just enough so that no shadow of the camera gets into the scene—you'll have a little more leeway. The light will cover a bit more of the area than the camera does. • *Continued on Page 434*



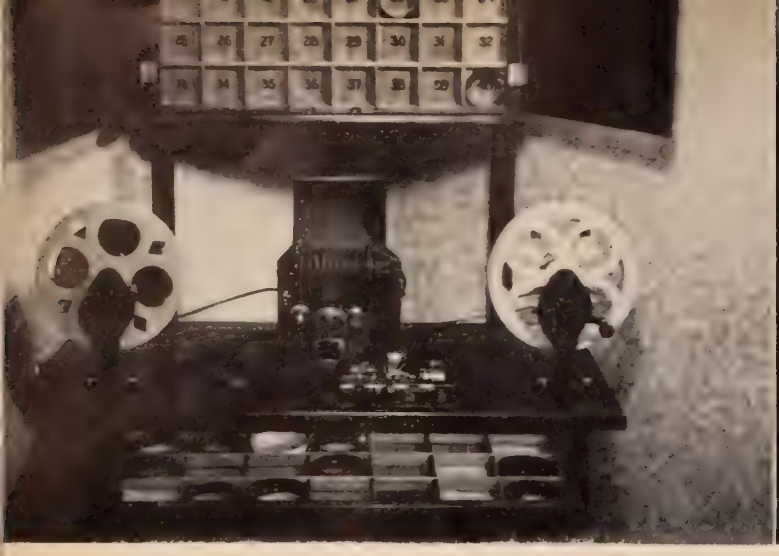
• Two reflector floods at A and a photospot lamp at B supply adequate lighting for an average indoor shot. Lamp distances (1) and (2) should be equal.



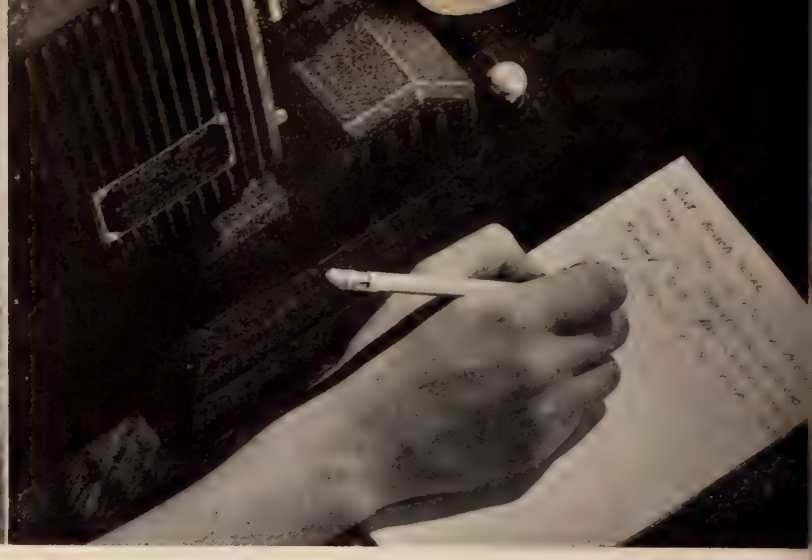
• To take in wider area with camera, keep reflector floods at same distance but spread them farther apart, as shown here. This permits moving camera farther back but without altering light intensity and therefore the exposure.



• Another way to get enough light for a long shot is to use three reflector photospot lamps, as shown here. Having nearly eight times the intensity, reflector photospots can be used three times as far from subject as reflector floods.



● First requisite is an orderly place to work with ample facilities for storing the separated film strips and with good splicing, rewinding and film inspection accessories.



● One of the early steps in film editing is to screen the film for the purpose of analyzing it. Make notes as a guide to cutting, indicating which scenes to retain and which to delete as unusable.

The Mechanics Of Film Editing

Organizing the Work In An Orderly, Systematic Manner Makes the Whole Job of Editing a Pleasurable Undertaking

By LARS MOEN

EDITING as a creative process has been considered in the previous three articles of this series, as fully as the brief compass of a magazine article permits. Now it is time to take up a totally different aspect of the editing problem as it affects the home movie maker—an aspect somewhat less glamorous but certainly no less vital. This is the mechanics of classifying and marking the strips of film, splicing, finding the wanted bits, storing the discarded footage, and so on.

If we organize these things in an orderly systematic manner, the whole job of editing can be, quite truthfully, a pleasure. If we don't, and muddle along in a state of general confusion, so much of our time and energy will be thrown away in looking for this or that bit of film that our nerves and temper will be in no condition to do even a passable job.

For there is one basic difference here between the professional editor in a major studio and the amateur working at home. The professional editor spends a large share of his time deciding what is to be done to the film, and the actual work is done by his assistant, who passes the reel along to another helper for splicing. The amateur, in contrast to this, will usually make his own decisions, cut the film himself and make his own splices. In a sense, this simplifies matters somewhat—provided that the work is done in an orderly, systematic manner, without confusion.

Always, of course, we must keep some sort of proportion between the means and the end result. It would be ridiculous to set up an elaborate system just for a little 50 foot family record film, which could be put together in an evening or two. However, the serious, consistent amateur, who will accumulate considerable footage over a period of years and who thinks of his films as "productions," has everything to gain by the cultivation of habits which will make his editing work both easier and more productive.

Actually, the whole thing boils down to a matter of orderly habits. Equipment will make the job easier, but even the most lavish outlay for apparatus and gadgets can still lead to a state of utter confusion if working habits are bad. When the writer was editing the first French language talkie, in a studio near London, the only equipment available was a splicer, a pair of scissors, a magnifying glass and 15 minutes a day in the projection room. In spite of this, some 300,000 feet of picture and sound were broken down and shaped into a film which grossed more money than any film released in France down to that date. So equipment is not indispensable, though the writer would be the last to suggest that it isn't a pretty nice thing to have around.

However, before getting into the matter of equipment, suppose we go into this matter of "system" a bit deeper. Just what are the elements which make up a systematic routine for easier editing? Actually, they are few in number:

Each piece of film should be plainly identified.

Each shot should be easily accessible when wanted.

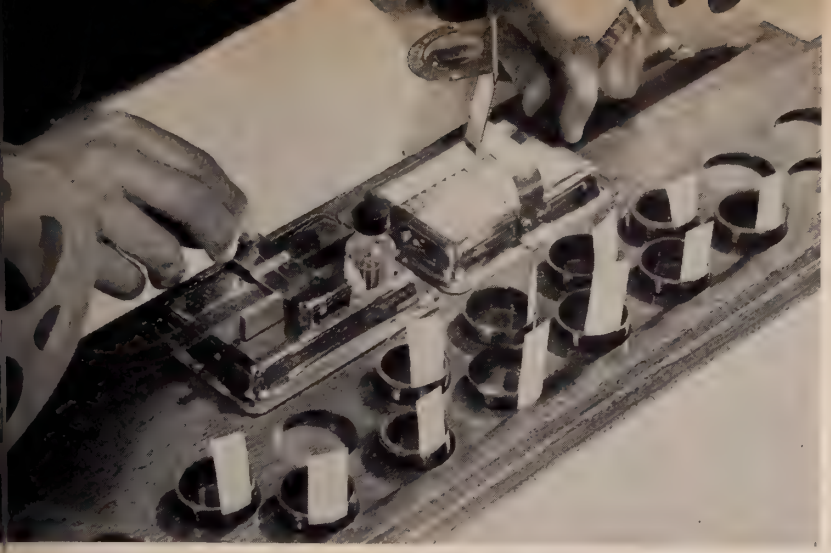
Trims should be filed so they are easily found.

Splices should be neat and rugged.

Film should be kept clean and undamaged at all times.

Stated in this way, some of these points are so simple and obvious as to seem hardly worth the enumeration. Yet these deceptively elementary rules sum up the whole secret of handling film so that the work will be done with a minimum of grief and the end product will be a picture which is tidy and professional in appearance. Suppose we take the points one at a time, and see what each involves as regards our working habits and the equipment which we need.

First, the matter of plain identification of each piece of film. Here, as in every branch of editing, we can make the job easier by giving a little thought to it when we are shooting the film. The first step in making editing easier is to work from some sort of a shooting script, even if it be only a few scribbled



● Close cutting in the final editing phase calls for a flim viewing device affording inspection of individual frames. These range from the simple magnifying glass to elaborate viewers that show the picture in motion.

notes on the back of an old grocery bill.

Editing will be further simplified if you have kept a record during filming of any departures from the script, added scenes, and so on. In this case, every shot will presumably already have a number. Best of all, from the editing viewpoint, is the practice of shooting a number board at the beginning or end of each scene. It's a little trouble at times—but what a pleasure when it comes to assembling the material into a picture!

If there is no shooting script and no notes kept during filming, the job of numbering the scenes can be faced when the rolls of material come back from the laboratory. Perhaps the easiest way is to number the shots in rotation as we come to them in the rolls, which means that the numbers will come out of sequence when we assemble the picture. This probably means more trouble in the end than if we start off by facing up to the issue and numbering the scenes at least approximately in their final sequence. However, do it the way that seems most natural and easy. Don't make a fetish of a system. Any system that works is a good system for you. The numbers are a means to an end, nothing more—and that end is merely the ability to locate each and every piece of film easily at the moment that we want to insert it into the picture.

For the film on which the scenes are still without assigned numbers when the film is returned after processing, the following system is simple and popular:

Provide yourself with a sufficient quantity of 3 x 5 filing cards from the dime store. Slips of paper will do as well, but the cards are cheap and convenient. Now, as you screen the first roll of material, fill out a card for each new shot, describing just enough of the action and content to identify it without hesitation. If you have a long shot and a closeup of the same action, fill out separate cards. If the same action has been photographed from different angles, make out a card for each. If a retake has been made, without change of angle or distance, note that fact on the card covering the first take.

All of this can be done using the projector, starting and stopping as often as may be necessary, but an editing viewer will mean less wear and tear on both yourself and the film. Or you may prefer to screen the material until you are thoroughly familiar with it, then go over it a scene at a time on the rewind; the only drawback to this is that it is easy to skip over a shot without noticing it.

Once all the cards are filled out, put the film aside and settle down in an easy chair for a long, thoughtful session. Visualizing each scene, begin to group the cards in about the sequence you want them. There is nothing to prevent you from moving scenes about later, of course, but it's a lot less trouble to get them right the first time. When the order of scenes looks right, number them in rotation.

The next step is to transfer these numbers to the bits of film. Place the first roll on the rewind, using a flange for the take-up reel, if one is at hand. Wind the first shot on the flange, snip it free, then number it. The simplest way to do this is to use a china marking pencil, or grease pencil, and write directly on the celluloid side, near the end of the film. Another way is to put the number on a paper slip, then fasten it around the roll with a rubber band or a paper clip. Still another is to use adhesive tape, preferably opaque white, and write the number on this.

In this way, going through the rolls patiently, you will end up with a heap of tiny, numbered coils of film. Along

● *Continued on Page 424*



● The Kodascope editor outfit represents a complete editing unit within one convenient carrying case. It contains the Movie Viewer, splicer, editing bracket and winding spindle plus a tray for film strips.



● The Craig Projecto-Editor, available for either 8mm. or 16mm. film, affords viewing film in motion same as on a projection screen. Unit includes Craig splicer and rewinds which take reels up to 1600 foot size.



● Bell & Howell's Filmotion editor also shows the film image in motion on a clear screen, and like the Craig, is available for both 8mm. and 16mm.



● One of the many majestic vistas awaiting your camera is this view of the Queen's Garden at Bryce Canyon, Utah. It's an awesome sight, this display of erodded rock, with fantastic carvings and multi-hued colorings just made for color film.

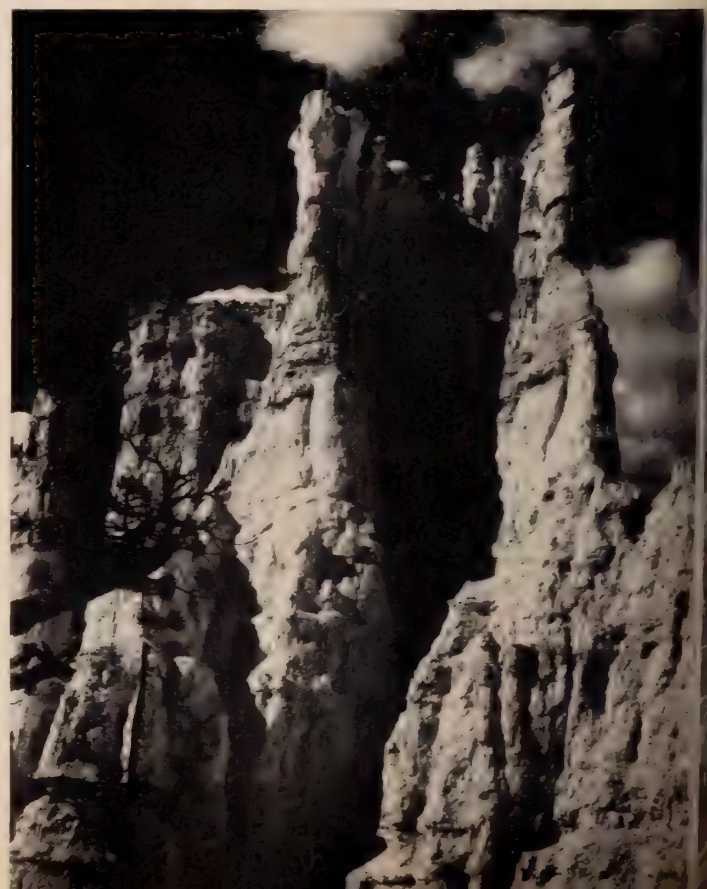
FILMING IN WONDERLAND

There Are Surprises In Color And Composition at Every Turn in Photogenic Bryce Canyon Affording Material For Endless Movie Making

By RICHARD V. THIRIOT

WESTERN highways, this month, are teeming with automobiles loaded with vacationists headed for the west's great National parks—Bryce and Zion in Utah, Yellowstone in Wyoming, Yosemite in California and, of course, the Grand Canyon in Arizona. In every car is at least one camera and not a few of these are movie cameras; for this year, hundreds of traveling vacationists have put Bryce and Zion on their vacation itinerary in order to par-

● Like some fairy castle high upon a cliff is this fantastic, colorful formation backdropped by deep blue sky, flecked with cottony clouds—a scene that may be filmed any day at Bryce.



ticipate in Union Pacific railway's photographic contest, announced elsewhere in this issue.

Bryce Canyon and Zion National parks in southern Utah offer the movie amateur a grand filming vacation. Whether the vacationist is traveling by car or train, both these great western wonderlands are readily accessible and at moderate cost of transportation.

Let us consider first Bryce Canyon, probably the most colorful and photogenic of all the western national parks. In traveling to Bryce, motorists should leave the main highway (U. S. No. 89) seven miles south of the town of Panguitch, Utah. Those traveling by the Union Pacific rail line will come from Salt Lake City to Cedar City, thence by motorbus to Bryce.

After leaving the main highway the motorist will turn east and travel over a beautiful, wide, hard surfaced road leading to Red Canyon, a brilliantly colored little gorge which is often mistaken for Bryce Canyon itself. Right here is a good place to start one's camera rolling. For a good shot, stop the car at one of the two small tunnels pierced by the highway. By framing the road with the tunnel one can make a good opening shot for his film. Two or three shots along the highway will serve as an appropriate introduction to a movie record picture of Bryce.

If you have a light meter, take readings of the back of your hand, for if you aim your light meter at the landscape it will more than likely read too high. There is so much reflected light that a meter used in the regular way may not give an accurate reading. Don't stop your lens down past f/11 with Kodachrome. Any smaller opening will underexpose color film no matter how much light you may have. Those who do not have a light meter will be safe in setting exposure between f/8 and f/11.

A few miles farther on is the entrance to Bryce. A unique sign marks the entrance and makes a natural title for one's film. The approach to Bryce is unusual; there is no evidence of the canyon until one walks to the rim, and suddenly there is the great sight in all its breath-taking beauty.

Bryce Canyon is an immense semi-circular pit gouged by natural erosion from a plateau and measuring three miles in length and two miles across. Reaching upward from the canyon floor a thousand feet below are hundreds of weird rock formations tinted in almost every color of the spectrum.

The formations are fascinating and intriguing. They make one anxious to get out camera and start filming. The canyon is filled with reproductions of literally every shape one can imagine—castles, bridges, spires, pipe organs, all in gay colors glittering in the sun. If you happen to be lucky and are at Bryce when those big, billowy cumulus clouds go scudding across the sky you will get an extra measure of beauty in your pictures. For an unusual cloud effect set your camera on a tripod and slow the speed of the camera down to 8 frames per second. (Be sure to cut your exposure down accordingly). In the finished picture those clouds, backdropped against the deep blue sky, will float rapidly by to lend a dramatic highlight to your film.

For shots of sunrise over Bryce go to Sunrise point. If you have the time and patience, here is a good idea for making a sunrise scene: set the camera on the tripod and open the lens to about f/6.3 to f/8. Expose two or three frames every few seconds until the sun is completely risen. Be careful not to move the camera during this process. On the screen the canyon will appear colorless at the start and then, as the sun begins to rise, the formations will gradually assume a myriad of colors. In the early morning sun, the canyon figures appear to be tinted a deep rose at the base, and their tips a frosty white.

Sunset scenes can be made this same way. The lens setting will be just about the same. Sunset point is a good spot to set up for this scene. The rocks seem to glow a vivd

• *Continued on Page 427*



• Such vistas as this of Queen Victoria at Bryce challenge the skill and imagination of the cameraman who would test his ability with camera and film to record it in picturesque composition.



• Here is a panorama view of Bryce from the North rim. One is enthralled by the myriad of statuary chiseled by natural erosion through countless years of time.

• Another view of Bryce Canyon to challenge the skill of the camera man. Here the formations seem to change appearance and color almost hourly as the sun moves through the heavens to play upon this unausual sight from a different angle.





● Uneven development is prime cause of most inferior jobs of home film reversal. Improper handling of film, of course, will cause stains, blotches, etc., that readily show up when film is screened.

Trouble-shooting On Home Film Processing Procedure

Faulty Processing Is Easily Corrected To Insure Top Quality Screen Images

By ARTHUR M. SHARP

ALMOST any hobby or activity offers a measure of obstacles that must be overcome before proficiency is acquired, and processing movie film is no different. While the beginner may be fairly satisfied with his initial attempts at processing, eventually he will strive for perfection and this means determining the causes of and finding the cure for a number of irritating bugaboos that show up on the screen as stains, dirt, water marks and uneven density on the film.

One of the most troublesome of bugaboos is light flashes. These appear during projection in no regular pattern and thus a clue to the cause is difficult to find. The film appears with areas of varying density alternating between light and dark, sometimes only on the right side, then on the left, occasionally on both sides simultaneously.

In searching for the cause of this particular trouble, I have spent many hours in search and experiment. Every article of equipment, from safelight to processing drum as well as the film, came in for its share of blame before I finally discovered the cause is uneven development.

The critical step in processing movie film is the first developer. It is absolutely necessary to attain perfection at this stage of the process in order to achieve perfection of the screen image. Since density of the image varies according to the length of time film is in the developer, we must be sure to subject it to the developer solution for the correct time specified in the processing formula. Now, if for any reason, some areas of the film are exposed to the developer longer than the others, there will be variation in the image density.

A great many amateurs use the open reel of the "squirrel cage" type as support for the film during processing. With this type of support it is possible to achieve excellent results, provided a definite routine is established and the processor understands the limitations involved.

When the film is wound upon the reel, the first step, before subjecting film to the first developer, is to presoak it for two minutes in a fresh water bath to which a few drops of chemical "wetting agent" has been added. In this way the film is better prepared to receive the developer and particularly to make it possible for the film to be acted upon by the developer more evenly. Thus an important step toward eliminating uneven development is taken.

I recently had occasion to inspect a reel of film which was prominently marked by uneven development that resulted from pouring a concentrated developer into the tank while the film was within it. There were splotches on either edge of the film extending irregularly toward the center. To avoid this particular processing failure, it is advisable to follow the formula implicitly, not to use too concentrated a developer, and to pour solutions into the tank as uniformly as possible.

Another way in which uneven development may occur is where the operator stops the reel momentarily to inspect the image or to adjust tension of the film. When the reel stops, that part of the film which is submerged in the solution develops at a faster rate than that which is not. A section of each turn of film around the reel will have greater density than the rest of the film, showing up on the screen as alternate light and dark areas or "flashes."

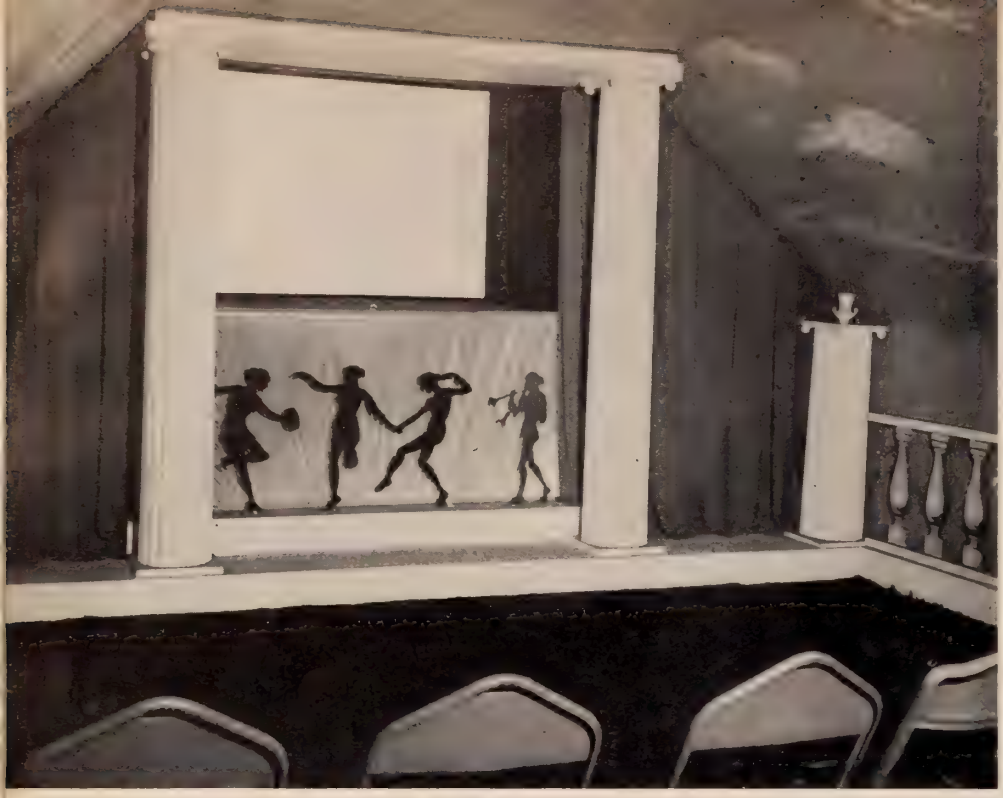
There is a second action takes place when the reel is stopped. This occurs when the solution, which adheres to the film, runs back into the tank, and as the film curls slightly the tendency will be for the solution to run back down the middle of the film between the sprocket holes. This, of course, means longer developing for that section of the film and consequent darkening of that area. Should the process reel be stopped several times during first development a decided uneveness will be apparent and the results highly unsatisfactory.

This points up the importance of developing by time and temperature. Determine the temperature accurately, decide upon the correct time, and keep the reel turning from instant the developer is poured into tank until the end of the wash following first development. Should you wish to inspect the film image it is entirely feasible at this stage of the processing. If inspection should indicate longer development is necessary, pour in the developer again and subject film to it again for another

● *Continued on Page 429*

HAROLD M. LAMBERT made this typical summer photo that suggests an ideal picture background for the main title of summer, travel and vacation films. Simply arrange title text over photo and shoot at a distance of thirty inches. Non-focusing cameras may require use of a 1.25 diopter supplemental lens.


NO
FISHING
SWIMMING
PICNICING



● Fig. 1—General view of theatre and stage showing modern decor effected with inexpensive materials obtained from window decorators' supply house. Columns are of paper; cutout figures were made from plywood; entire proscenium is illuminated by indirect lighting installed by author.

ATTIC THEATRE FOR HOME MOVIE SHOWS

Ritzy Appointments And Modern Decor Feature This Cozy Home Movie Theatre Planned And Built Entirely By Cinefans

By WALTER A. MURTZ

A SPACIOUS attic was the deciding factor that lead to purchasing our present home two years ago. It wasn't for storage space that we saw advantage of this feature of the home, but the possibilities it offered for converting it to the home movie theatre we had dreamed of for so long. Here at last we would have a cozy and spacious room in which to screen our pictures, without all the annoyances of setting up projector and screen in the parlor we had endured for so long. Moreover, the attic would afford a workshop for editing and titling our films, a place where we could drop our cinematic tasks at any time, knowing everything would be just as we left it when we returned. It was to be a separate little kingdom for those of us in the family who indulged the hobby of movie making.

Fortunately the attic was fully plastered and there was one partition which provided a ready-made projection room and workshop separate from the space that was to be our theatre. The projection room is about 8 by 9 feet. The theatre section is 18 by 24 feet. Our first project was to insulate the ceiling against the familiar attic heat in summer and the cold in winter. We used rock wool for this and applied it ourselves.

We saw, too, as one of our first needs, the necessity of sound insulating this attic theatre so noise of our sound films would not penetrate to the rooms below whenever we wished to screen films late at night or when other members of the household have retired. For this we covered the entire floor with panels of one-inch cellotex. Over this we laid fiber carpet padding and then covered the floor with carpet.

At the far end where the screen was to be, we built a small stage, a platform raised above the floor about six inches. A proscenium effect was built from materials we obtained from a window decorators' supply house—ornate columns made of buttress board and a selection of several fabrics for drapes, etc. As may be seen in the photo (Fig. 1) above, two tall columns form sides of the proscenium and these are topped with ornate caps and a decorated valance across the top between the two.

Two smaller columns are set at either



● Fig. 2—Author Murtz is pictured here starting his Victor sound projector in the projection room of his attractive attic theatre.

side of the tall columns in the corners of the room and completed with appropriate decorative caps and bases. The side walls are decorated with wooden bannisters running back toward projection booth from the small columns at either side of the proscenium. Each one of the bannister posts was cut from 7/8" lumber and hand painted to achieve a rounded effect.

The proscenium, incidentally, sets forward from the attic wall about four feet, allowing the screen to be recessed some distance behind it and also allowing room for the sound speakers. The screen is 4 by 6 feet in size and two speakers are used—one mounted on either side of the screen. Behind the drapes are four speakers mounted on one-inch cellotex baffles, and these are used for our record playing sound system. As may be seen in the photo, there are four silhouettes mounted in front of a transparent plastic screen on the stage. This screen is lighted from behind by four banks of colored lights which are controlled by rehostats situated in the projection booth. With this arrangement, it is possible to lend a variety of professional theatrical lighting effects to the stage and screen, blending colors for any desired combination. The general lighting for front of stage is by blue, green and red flood lights concealed in two short columns in line with the first row of seats, one of which may be seen in the bottom left corner of Fig. 1, which is a general photo of the theatre interior.

Carpeting, with a red floral pattern, blue shading blending with the white finish of the bannister and a blue tint on walls and ceiling further enhance the decorative effects. Clouds and stars were hand painted on the ceiling with luminous paint to suggest an open air effect when theatre lights are dimmed. Indirect lighting from the sides casts a dim blue light on the ceiling to enhance the illusion.

Ample benches and tables were built in the projection room for the projector, sound equipment and editing accessories, and these were covered with red linoleum and trimmed with green plastic molding. The cabinet which houses the amplifiers and turntables, shown in Fig. 3, was made from an old display case we purchased second hand. All furniture in the projection room is painted a dull black; walls are grey and the ceiling is a lighter tone of the same color.

Underneath the projectors and within easy reach are our turntables (Fig. 3). There are four in all—two for 78 r.p.m. speed and two for 33-1/3 r.p.m. speed. In addition, there is a turntable equipped with automatic record changer. The pickups for each are all interconnected so that we can have continuous playing of music, easy fading from one record to another being accomplished with "faders" or rheostats. Of course, there is the inevitable microphone which we use in making various announcements during and between screening of pictures. This also enables us to add spoken commentary to our silent home movies, speaking from the booth against a background of appropriate music played on the turntables.

Fig. 4 shows the control board for all the theatre lighting. This board has four separate rheostats with a 'bullseye" mounted directly above each to indicate the intensity of the light controlled in each circuit. Each of the four rheostats controls a different color light—red, green, blue. At the left of this control cabinet may be seen the monitor speaker which is directly behind the projectors, enabling us to check on the sound quality and volume at all times without going out into the theatre.

Fig. 5 is a general view, taken from above the projectors, showing our editing bench and storage cabinets. Not shown is a separate darkroom wherein



● Fig. 3—View of Murtz' projection room, which is separate from the theatre. Note silent and sound projectors, also the multiple record playing turntables which supply music before and during film shows. Murtz's father, who helped him design and build theatre, is pictured at the projector.

I do all my own film processing, except color, of course.

Because of this convenient theatre, home movies have continued popular with us and our friends. We regularly borrow sound films from our local public library which are available free, and our own films, of course, come in for their share of regular screening. We are mighty proud of our theatre which was completed in its entirety by my father and myself. Not only is it a constant source of pleasure for our neighbors and friends, but it has become a standard model for many local amateurs who have come to inspect it and to make notes and detail sketches for their own home theatre plans.

● Fig. 4—Theatre light control panel in which there are four individual rheotats controlling lights of different colors on stage and in the theatre. Note monitoring speaker in cabinet at left.



● Fig. 5—View of film editing corner in projection room. Here, secure from the general activity of the household, editing may be carried on liesurely and more efficiently.





● These 16mm. frame enlargements from Rich Johnston's Movie of The Month, "This is The Story of Alladin's Lamp," illustrate some of the split stage and double exposure effects with which the picture is replete. Story concerns a lad in need of money and how a magic lamp brings him wealth.

CAMERA TRICKERY

Double Exposures, Split-Stage Shots And Animated Titles Highlight This Movie Of The Month

By J. H. SCHOEN

USING a great many of the simple camera tricks which almost every cine amateur knows about but few attempt, Rich Johnston of Ogden, Utah, has fashioned one of the most entertaining 16mm. movies seen in a long time. His equipment is modest and his actors were found within his household, but it was Johnston's knowledge and skill for executing animation in his titles, making reverse action, split-stage and effective double exposure shots, plus a gift for clever title writing that enabled him to turn out "This Is The Story of Alladin's Lamp," a 300-foot picture composed of both black and white and color footage that has been elected The Movie Of The Month for July.

Interest in the picture begins as soon as the main title flashes on the screen. The titles are composed of movable block letters and these are animated so that the opening title, "This Is The Story of Alladin's Lamp," becomes, through an animated transposition of the title letters on the screen, "This Is The Story of A Lad 'n His Lamp." Of course this transposition would not be feasible had Johnston spelled the name Aladdin correctly—two d's instead of two ll's—but, with tongue in cheek, rather than ignorance of correct spelling, Johnston made the transposition work out that way for the desired effect, as pictured in the series of frame enlargements of this title on the opposite page.

The action is preceded by the title:

"It happened in the days of old, when gas was rationed and presidents ran for a fourth term. There was a lad, young and ambitious—the kind that would go places (if he didn't have to walk)."

The picture begins with Olie, a youth, unhappily sitting on his doorstep. He decides to check supply of gas in the family car, finds it is almost empty. Dejected, the lad goes into the house and into his bedroom, where he flops on the bed and soon is engrossed in dreams.

A title moves into the scene above the dozing Olie, stating:

"And So He Dreams About How To Make Money."

In a split stage shot, we see the dreaming lad in the lower part of the picture, and we see him working in the garden in the upper portion of the scene. Finally, a man, presumably his father, enters the dream scene and pays the lad for his work. The amount is not enough, however, and Olie plans to multiply it in a game of cards. "I'll soon double my money now," he says, and this spoken title is included in the scene, superimposed in what is the third of a series of split stage shot. But his opponent beats him in a surprise turn of the cards, and Olie's funds are suddenly wiped out.

'Ise regusted," says Olie, but soon he's planning to recoup his finances. Painting a crude sign, which he puts on an old derby hat, he takes up a place on a busy street posing as a blind beggar. Coins from sympathetic passersby soon begin to fill his tin cup, but suddenly a little girl appears and instead of depositing a coin, she scoops up all the coins from the cup and runs down the street.

"Now I is regusted!" says Olie. "If I could only find Alladin's lamp," he concludes, as he thinks of other means of getting money.

Olie dreams of digging for the lamp in his garden, of finding it, and then making money appear by rubbing its shiny surface. With the cash thus acquired, Olie takes the family car and sets out for a joyride.

The final scene of this dream sequence shows the car traveling at a terrific pace toward the camera and as it reaches a point just above the sleeping Olie, he suddenly awakens and tumbles out of bed as though struck by the speeding car.

Olie rubs his eyes, then sitting on the edge of the bed, contemplates his dream.

"Could there be such a lamp? Could it possibly be there? I'm going out to see." These are the thoughts that flash through the lad's mind and the words are shown, superimposed at top of the picture frame—another double exposure effect in the film.

At this point the picture turns to color. Olie goes out into the garden to the very spot explored in his dream. After a few strokes of the spade, he uncovers a small metal lamp, just as he dreamed.

"Sure enough," he says, "It is Alladin's lamp . . . late model . . . strictly prewar trim."

Here Johnston has added a note in the form of a title which states: "Color is added to the film at this time, because for Olie, things are definitely more rosy."

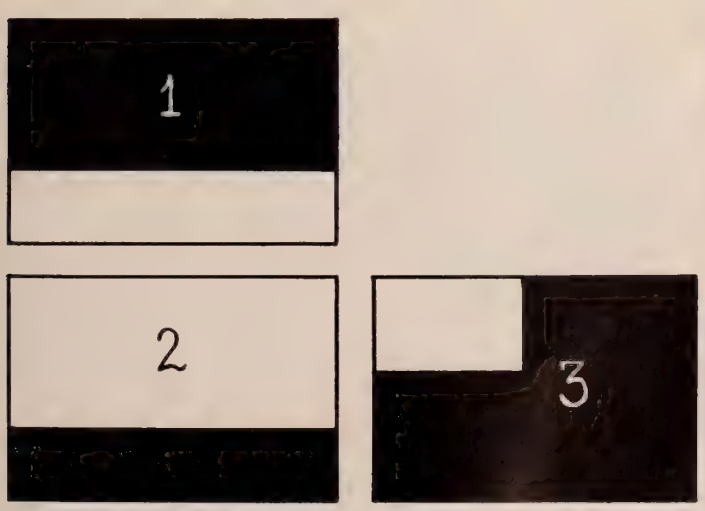
Olie begins to rub the lamp and money in the form of currency leaps into his hands from nowhere. Some jumps into his pockets, then he opens his billfold and bills appear and quickly fill it. As he walks along the street, he rubs the lamp, holds out his hand, and money appears. There is smooth trick photography here. Filmer Johnston has utilized the upside down camera technique to produce this trick effect. Here he had the boy walk along the street and, with careful movement of the arms, throw money on the pavement and into the air. When these scenes were cut from the processed roll, then turned end for end and spliced into the finally edited film, the illusion was gained of money magically appearing from thin air.

Next, there's a closeup of Olie's fist holding a bundle of 20 and 50 dollar bills and of Olie contemplating spending them. He goes to the family car, but suddenly realizes that cash will not buy gasoline without ration stamps. So he rubs the lamp again and wishes for

• *Continued on Page 433*



• Ignore the faulty spelling of Aladdin in the title frames above. Note how the text is animated to produce a change in the last line from "Alladin's Lamp" to "A Lad 'n His Lamp." A similar technique was applied to the closing title of the picture.





• Diagrams above represent the three masks used by Rich Johnston in effecting the split-stage shot pictured at right. First, the shot was made with mask 1 in place before the lens in which only the boy asleep at bottom of scene is photographed. Then mask 2 was used, blanking off the lower area of frame and allowing for scene of boy playing cards purposely backgrounded in black. Finally, mask 3 was used which blanked off all but the area for the final take, that of the title text in the upper left corner. This cinematic accomplishment is professional in every way.









FREE THE CAMERA

Pan And Dolly Shots, Skillfully Executed, Add Movement To Otherwise Static Scenes

By ELI WILLIS

PERHAPS it's a carryover from the hobby of still photography, but many amateurs hesitate to move their camera when shooting movies. They establish it in a stationary position and shoot without any thought to the pictorial and cinematic possibilities that may be achieved by moving the camera while shooting. By freeing the camera from this stationary position a whole new field of cinematic expression and art is opened up.

Those who have been fortunate enough to visit on a professional set undoubtedly remember the extremely elaborate and costly means used to transport the huge sound cameras about the studio stage. The amateur, however, is not faced with such costly and cumbersome production methods where similar cinematic effects are desired. He can have a "free" camera at the cost of only a little investigation, thought and ingenuity.

There are two basic ways in which the movie camera is moved: one, called panning, is by turning the camera about a central pivot point usually in either a horizontal or vertical direction; the other, called dollying or trucking, is by bodily moving the camera either to follow an action or to move

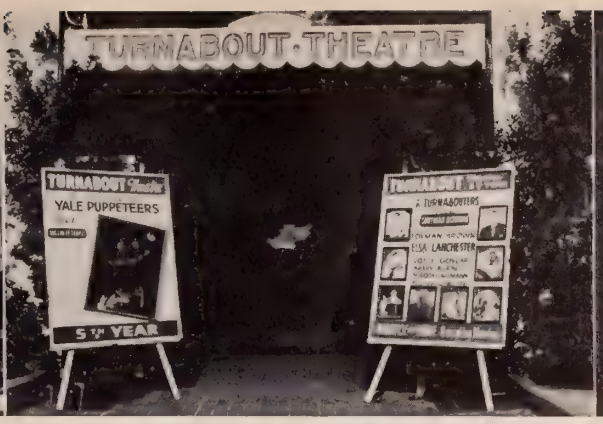
● In the series of frames at left, from a simple vertical pan shot we see the gradually changing perspective as the camera moves downward. A sturdy tripod and a good pan head are essential for successful execution of this type of shot.

● Pictured below is typical equipment used by Hollywood studios for making a trucking or dolly shot. The camera, mounted on a rubber tired dolly, moves on a track toward or away from the scene as desired.





● This series of pictures illustrates a trucking shot into the open air foyer of a theatre.



● There is a continually changing screen image as the camera, mounted on a dolly, moves progressively forward.



● As camera moves into the foyer, there is less Exposure as well as focus must be adjusted.



● Here the camera approaches closer to the foyer and the lens must be stopped down again to compensate for the increased light.



● The necessity for changing lens focus and diaphragm opening, as this shot proceeds, requires ingenuity and careful planning.



● The trucking action concludes with the camera inside the theatre lobby. Locale has thus been fully established on the screen.

into or out of a scene. Everything else is a variation or combination of these two basic cine techniques.

Of the two, panning is the simplest. Needed for this camera maneuver are a sturdy tripod and an efficient "pan head." Don't attempt to pan the camera while holding it in your hands for this will invariably result in wasted film. There are few people who can hold a camera firmly enough and pan at the same time so that the effect on the screen will not appear wobbly and jumpy and suggest that the photographer had a few too many beers.

Before actually shooting a pan shot it is always a good idea to rehearse with a "dry run." This will permit you to accustom yourself to giving the shot a smooth and even motion. It will also give you a chance to make sure that everything you intend including in the pan shot actually falls within the camera's vision. The remaining important factor to consider is the speed of the pan. Actually this can only be learned by experience. However it is always a good rule to pan much slower than you imagine would be proper. It is amazing how quickly even a slow pan shot flits across the movie screen.

● An amateur's version of the professional camera dolly pictured at left. Ingenuity and low cost materials combined to give this movie maker the means to add professional dolly shots to his movies.



One of the most common methods of panning is in the horizontal direction. Everyone recalls how this was used at the opening of the Academy Award winning film "The Lost Weekend." We see first a long shot of the city, then the camera pans to reveal its hugeness and scope, and finally ends up revealing the tenement building in the foreground with the bottle dangling from a window. This was an exceptionally fine use of this device and well worth studying. However it is best not to try to imitate it immediately. For when a pan shot such as this is made it must be kept in mind that the focal range of the camera lens must be changed during the shooting to keep sharply focused, first the distant city buildings and then the tenement building which is comparatively close.

This pan shot conveys very fundamental uses of this filmic technique. It should be remembered that it is insufficient in movie work to convey the hugeness of a city simply by taking a long shot. By panning the camera the audience actually sees for itself how large the city really is, just as though one were standing on the top of a large building and looking about with his own eyes. By panning it also was possible to relate two dissimilar images in a very smooth flowing, simple manner. The idea in "The Lost Weekend" of the relationship of the tenement house to the huge city is quickly conveyed to the audience. There is no waste footage, no confusion, no jumpiness, and the idea is easily gotten across.

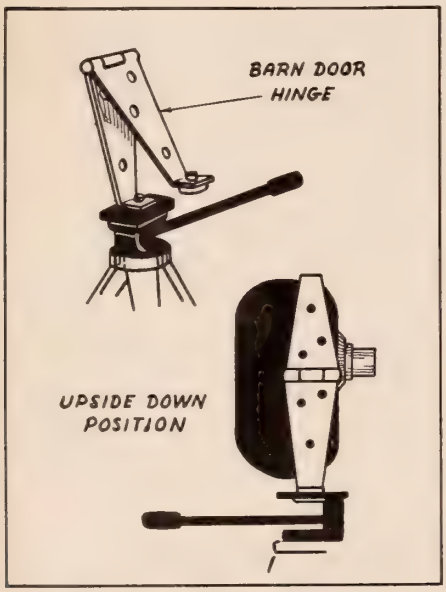
● *Continued on Page 422*

Experimental Cine Workshop

GADGETS
TRICKS
SHORTCUTS

$1 to $5 are paid readers for ideas for gadgets, movie tricks and short cuts in movie making used on this page. Describe your gadget or idea briefly and submit it with rough sketch or photo to "The Workshop Editor," Home Movies, 6060 Sunset Blvd., Hollywood, California.

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★



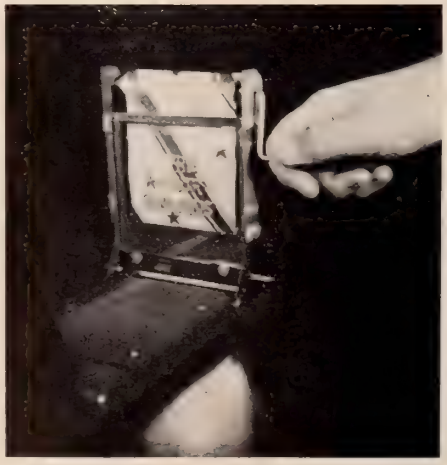
For Upside Down Shots

To obtain reverse action trick shots with the camera mounted upside down, requires that the camera be mounted on a tripod for best results. This calls for a special bracket — one that operates both ways, allowing the camera to be used in normal position as well as upside down.

One of the simplest of such gadgets may be made from an ordinary barn door hinge, as pictured in above diagram. The tips of each end of the hinge are bent at right angles, as shown, and drilled and tapped to take a ¼" No. 20 tripod screw. The longer of the two hinge members is attached to the tripod and the camera is attached to the other by means of a special tripod screw obtainable at any camera store.—*John Simonson, Burbank, Calif.*

Titling Gadget

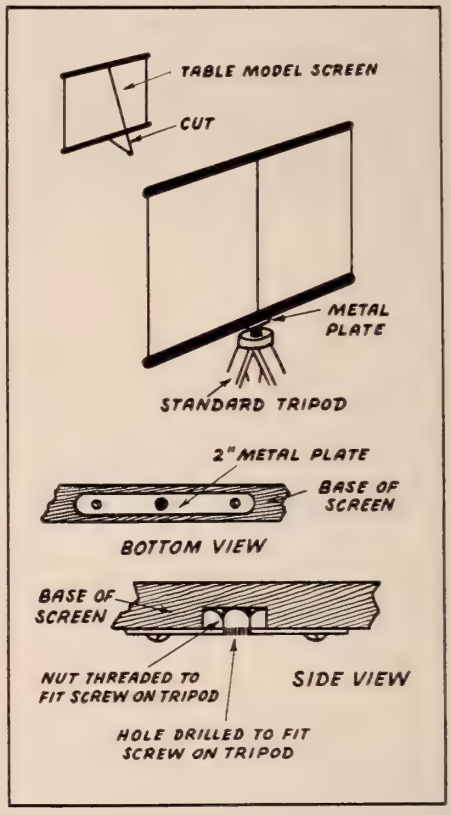
I made the little gadget pictured above for my typewriter titler for providing moving backgrounds for my titles. It consists of a metal frame made of two strips of brass attached at either side of the title card holder. Holes drilled at top and bottom of brass strips take metal pins on which two No. 116 roll film spools revolve.



Strips of decorated paper—fancy gift wrapping material or wallpaper—are used in a loop over the film spools. By means of a crank attached to the top spool, as shown in photo, the background loop is rotated during filming of the title which, of course, must be lettered on a panel of clear celluloid or glass set some distance ahead of the background. — *Albert Duvall, Galesburg, Ill.*

Screen Improvement

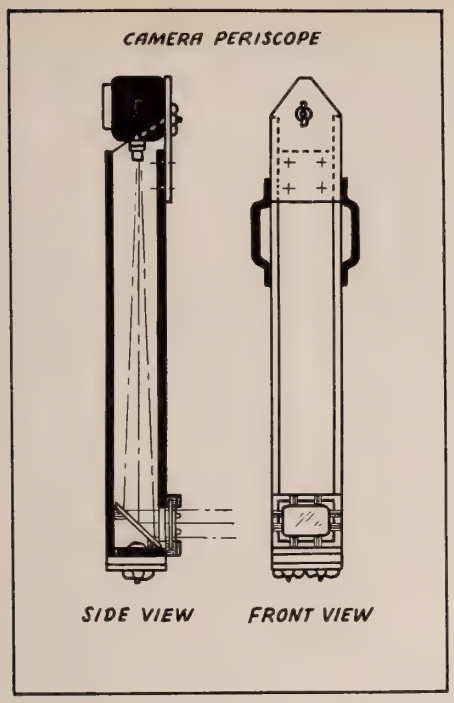
Table model projection screens, especially the type generally identified as "easel," may be combined with one's camera tripod to afford the convenience of a tripod type screen. First it is necessary to provide a metal plate on the bottom slat of screen so screen may be affixed to tripod. This plate should have a quarter-inch hole drilled in the center and tapped to take the ¼" No. 20 tripod screw. The plate is then affixed to the screen with screws.



Using the metal easel supplied with the tripod, cut this into a single length that may be stretched and fixed in place between the upper and lower slat of the screen, as shown in diagram, so that screen will remain upright when mounted on tripod.—*Andre T. Lareau, Chicago, Ill.*

For Underwater Filming

Interesting movies of marine life and that in ponds, springs and lakes, may



be made with the aid of a camera periscope that may be submerged beneath the water to film the subjects there. The sketch above shows a submarine periscope that is easy for the amateur to make from materials now generally available.

No dimensions are given here because these would differ for each make of camera. But if a length of four feet is established, for example, the first step is to determine the area of the reflecting mirror and the window at bottom of box. This can be arrived at by referring to numerous charts available giving the field of view for various distances and camera lenses. Make the mirror and the window at least one inch larger than the established limits of the camera field of view.

Construction of the box is simple. Good No. 1 quality lumber or plywood will suffice. Seal the joints with marine glue and use wood screws generously to hold the sections together. As exterior of box must withstand immersion in water, give it at least three good coats of marine paint. Paint inside of box flat black to avoid reflections.

Mirror should be of flawless plate glass, preferably surface silvered. Plate glass should be used for the window, too, and this may be fixed in place with picture molding with marine glue applied generously before the glass is set in place. A mounting board for the camera at top of the box completes this accessory for underwater filming which will open up a new and interesting field of summer filming for any amateur.—*Aaron Manuel, Monterey, Calif.*

For The Title Maker

Movie amateurs will find paint stores and the many supply houses catering to window decorators' needs have a wide selection of inexpensive decorating materials adaptable for title backgrounds. Among materials to be found are cloth of various kinds and finishes, spun glass cloth and papers, colored decorative bands as well as panels of tinted and decorated cardboard and cutout letters in colors. The latter are available in sizes ranging from 1″ to 3″ in height and are excellent for main title composition.—*Franklin F. Wells, Columbus, Ohio.*

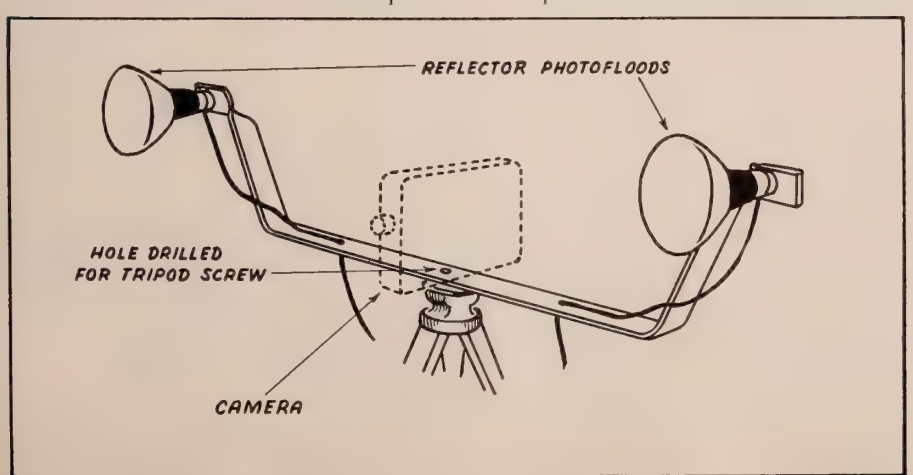
For Soiled Screens

Showing movies on summer evenings often attracts moths and other insects which are often rolled up with the screen after use, leaving a stain on the screen surface. Where stain has not penetrated to the fabric, it generally may be removed with an art gum eraser. Rub gently to avoid loosening the glass beads.—*Russell Edwards, Kissimee, Fla.*

Lighting Unit

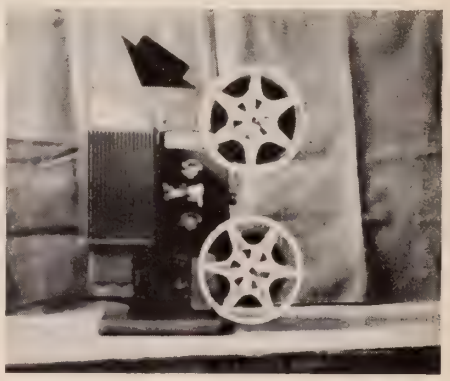
Sketched below is a simple gadget enabling the use of two reflector photofloods with camera in shooting indoor movies. Gadget consists of a length of strap iron bent at either end as shown and with the tips twisted and drilled with 3/8″ holes to take standard lamp sockets. These are attached by means of short nipples and lock nuts.

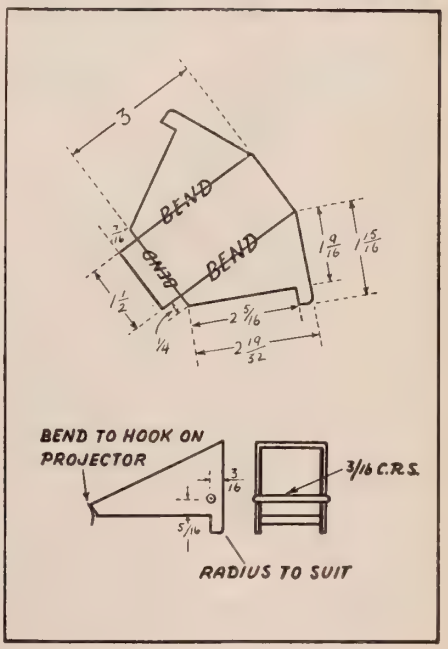
A quarter inch hole drilled in the center of the strap iron allows it to be slipped over the tripod screw before mounting the camera, or attaching it to camera by means of a tripod screw where the unit is to be used when shooting with camera hand held. By using the reflector or "R" type photoglood lamps, the added weight of metal reflectors is dispensed with.—*Herbert L. Stores, Detroit, Mich.*



Fuzz Eliminator

To get rid of the fuzz that often accumulates in the projector gate and produces those weird marginal images on the screen, use a small rubber ear-syringe, obtainable at most drug stores. Squeezing the syringe a couple of times, with the tip inserted near the gate, will produce a stream of air that will blow away the fuzz. It is most advantageous because it may be used to eliminate this bugaboo while the projector is in operation.—*Robert B. Nix, Spokane, Wash.*





Light Shield

Most projectors have one fault in common and that is, they allow escape of too much light from top of lamphouse which is reflected by room ceiling toward screen, affecting visibility. The

• Continued on Page 434


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Keep in touch with your Kodak dealer



● This is the set that posed a baffling problem momentarily for George Burnwood, cinematographer for Hathen Productions, Philadelphia. Shot was successfully made under natural light in a triple exposure technique explained by Burnwood in his article beginning on this page.

Getting The "Impossible" Shot

By GEORGE BURNWOOD

★ IN THE course of making a Kodachrome industrial film, I was sent to the hall of turbines of the Richmond Power Station of the Philadelphia Electric Company. Here, in an immense building approximately 300 feet long and 100 feet wide, are located the three largest turbines in the world. Side by side they lie like three great monsters dozing peacefully. Underneath each are immense boilers to supply the steam to keep them going and generating the electrical energy necessary for the great metropolitan area of Philadelphia and adjacent communities.

Around this gigantic hall is a balcony, but there is no main floor since the boiler pits occupy the space between the turbines. The largest turbine is 35 feet away from the nearest windows and under such light conditions I was expected to obtain a color movie shot of this slumbering giant! I took an exposure meter reading of the subject, utilizing the light which came through the windows, and found a general reading to be 1/5 of a second at F4. I had to use a wide angle lens and stop down somewhat to get as much depth of field as possible.

One-fifth of a second at F4! How was I to get an exposure like that with a movie camera? Hand crank? I thought of that, but from previous experience I discarded the idea because I have found that, try as one may to turn the camera crank evenly, the finished result inevitably is flickery on the screen because the individual frames do not get even

● *Continued on Page 420*

Follow Focus Attachment For Pro-16mm. Camera

★ AN INNOVATION designed to expand the scope of the Maurer Professional 16mm. camera is the unique follow focus attachment conceived by engineers of the Raphael G. Wolff Studios in Hollywood, producers of 16mm. industrial films.

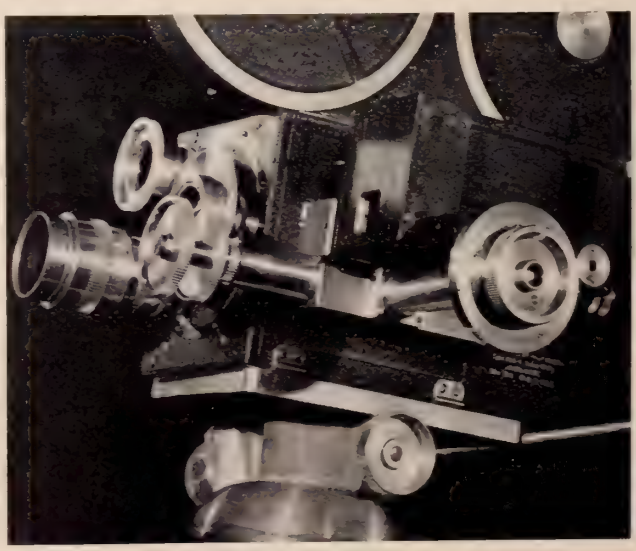
The attachment, pictured at right, affords the cameraman the means by which he may keep subjects constantly in sharp focus on trucking and dolly shots or where subjects move toward or away from the stationary camera.

Each of the three lenses on the turret is fitted with a ring gear and these in turn engage corresponding gears on a shaft which extends from left side of the camera. This shaft is controlled by a knurled knob at the right, set against a large metal disc engraved with footage numbers.

Here is how the device operates: Door of camera is lowered to disengage the shaft gear from the lens gear. The turret is then rotated to bring the desired lens into taking position. Focusing scale on lens is then set at infinity and the control knob extending from door is set at corresponding position. Thus, when camera door is closed, the ring and shaft gears are meshed together at the infinity point.

Assuming that the take will begin by focusing camera upon subject at a distance of five feet, the control knob is set at this mark and filming begins. As the camera, mounted on a dolly, is moved away from subject, the camera operator turns the control knob so that the lens focus is automatically kept on the correct distance with relation to subject-to-camera, as the camera backs away

● *Continued on Page 435*



● Gears on shaft at left of camera engage ring gears on lens barrels so that focus may be altered, as camera moves in a trucking shot, by turning control knob at right in picture.



● Above are three scenes and one production shot from the 16mm. picture, "Teach Them To Drive," Pennsylvania State College prize-winning safety film. First picture shows father and mother receiving news of son's death in a highway accident; 2nd and 3rd pictures show students in training. Fourth photo pictures extensive equipment used in filming interiors. Luther F. Keppler supervised cinematography on the picture.

College Makes Prize Traffic Film

By JOHN ERHARDT

★ A COLLEGE produced film on traffic safety has brought singular honors to the Audio-visual Aids Department of Pennsylvania State College in the form of an award from the National Safety Foundation for its 16mm. production, *Teach Them To Drive*, judged the best motion picture in the traffic field produced in the United States in 1945.

The film was produced in its entirety by the College and was submitted by the American Legion to the contest which is annually sponsored by the National Safety Foundation.

The picture graphically tells the story of a father and mother, who, when their son is killed in an automobile accident, set about to establish a driver-training program in their town. From this point the film undertakes to show the correct safety measures that should be followed by all automobile drivers, from correct parking procedure to operating a car through dangerous intersections.

Purpose of the film, according to Amos E. Neyhart, administrative head of the college's Institute of Public Safety, is to encourage communities to establish planned driver-training courses for high school and college students.

Frank Neusbaum, head of the college motion picture and recording studio, wrote the picture script and directed the film production. I. C. Boerlin, in charge of audio-visual aids for the college, was production superintendent. Paul H. Seitzinger did the sound recording and editing, and Luther F. Kepler supervised cinematography.

Pennsylvania State College, whose audio-visual aids department has access to complete sound film producing equipment as well as fully equipped studio facilities for its film productions, is just one of the many colleges that have recently undertaken serious movie making on full professional scale.

One Thousand 16mm. Medical Films



BILLIE BURKE

★ BEGINNING his career in 1923 as a producer of 16mm. medical films, Billie Burke, whose studios are in Beverly Hills, Calif., has just completed his 1000th production.

By specializing in the field of surgical films, Burke has produced 16mm. motion pictures widely used for medical teaching and demonstration purposes.

"In filming surgical technique," Burke points out, "a surgeon is able to demonstrate clearly such procedures as the swiftness of making the first incision, or the careful excision of pathologic tissue. Although similar to other photographic procedure, these specialized techniques involve particular problems. Specific precautions in surgery must be observed to protect the safety of the patient; the relationship of action to anatomic landmarks and diverse tissues must be readily apparent; and since time and space are curtailed, there must be smooth coordination between camera-

● *Continued on Page 432*

SOUND ON ANY SILENT 16mm. PROJECTOR



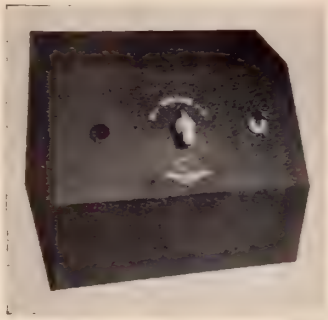
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☆ Closeups ☆

OF PROFESSIONAL 16MM. CINEMATOGRAPHERS

Harry Hoyt, of Hollywood, who produced *A Day At The Hollywood Race Track* in 16mm. color and sound, has sold the film to Warner Brothers who will blow it up to 35mm. and release it as a short subject this fall.

★

Phil E. Cantonwine, 16mm. cinematographer, has been named director of photography in the reorganization of Hal Mason Productions, Hollywood producers of 16mm. entertainment features.

★

Owen P. Fontaine, Jr., San Francisco, who specializes in 16mm. films featuring the 21 Latin American republics, is in Mexico City making final arrangements for filming the July 7th national elections in Mexico. Fontaine, who produces exclusively in 16mm. color, just completed *The Union Square*, a film of San Francisco's famed underground automobile parking plan, which was made at request of the Mexican government long contemplating a similar plan for Mexico City.

★

Burton Holmes has sent his chief cinematographer, Ted Phillips, to the Pacific Northwest to film material for another lecture film for his 1946-47 series. Ted arrived just in time to record the Portland, Oregon, Rose Festival, an annual event there. Assignment will take Phillips as far north as the Canadian Border, with a thorough filming scheduled of all beauty spots and principal cities along the route.

★

Julian C. Townsend and R. A. Woolsey, 16mm. cinematographers, have completed the photography on "Report on Jet Propulsion," 16mm. color and sound film produced by Hal Koepel for the Bell Aircraft Corpn., Buffalo, N. Y.

★

Edward H. Reed heads a group of men, formerly personnel of the U. S. Army air forces' motion picture unit at Culver City, Calif., for the production of advertising and training films for industry. Headquarters will be in Hollywood.

★

Austen West of South Africa, whose remarkable color movie lecture "Land Of Tomorrow—South Africa" has aroused considerable favorable comment in the U. S., is at present in the British Isles where he is filming two new films in 16mm. color, tentatively titled "England's Bells Ring Again," and "Enchanted Road—Scotland."

West will be doing a lecture tour with these two subjects in 1947 which will show the sights that G. I. Joe saw during his years in service.

★

Guy D. Haselton left June 1st for the Pacific Northwest where he will film in 16mm. color scenic and resort spots of that area for a series of films to be released in the fall. On his itinerary is the Redwood Highway; Portland, Oregon; the Columbia River Highway; Glacier National Park and the Canadian Rockies.

★

Keith Daniels, having joined the increasing number of producers making 16mm. all-color feature films in Hollywood, has completed his initial 16mm. Kodachrome program film, *Rancho In The Sky*, featuring an all-professional cast of western players. Cinematographers Len Roos and Ben Silverberg handled the photography with Cine Specials.

★

Neil McGuire, Hollywood cameraman and producer, has completed a short subject in 16mm. color based upon Lincoln's Gettysburg address, which is to be released through Planet Pictures. McGuire utilized miniatures, animation and live action to dramatize the historical event.

★

Father Bernard Hubbard has had erected on the Santa Clara College campus, in California, a complete sound studio for making 16mm. films. A pioneer producer of films for the Catholic church, his initial studio production will be a color feature on the Vatican, material for which Father Hubbard photographed recently while in Rome.

★

Philip Sudano in Hollywood June 19th, held a press preview of his 16mm. color-sound production *I Dreamed Of Murder*, which is designed as a television featurette and scheduled for initial telecasting June 24th over Don Lee Television System's Pacific coast station W6XAO.

★

Al Hope, Toronto, Canada, is currently proving the ability of 16mm. to do a 35mm. job in the projection phase of motion pictures. Utilizing the 605-seat International Cinema theatre, Hope is exhibiting programs of 16mm. documentary, foreign, art and other short subjects. Screened image is 15 feet wide obtained with a 95 foot throw.


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This is possible in either still or movie photography—and with any standard camera. It is the result of ten years of scientific research and development. The Harrison Light Corrector is on display now at your dealer's. See it today.
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With the amateur movie CLUBS

Late news of the activities of groups organized to advance the hobby of amateur movies

TORRINGTON Cinema Club, Torrington, Conn., is currently engaged in producing a one-reel 16mm. film on local Y.M.C.A. activities for the Torrington Y.M.C.A. Subject is intended as an interpretive film rather than a campaign advertising medium, according to "Y" president J. B. Maylott.

★ ★ ★

MILWAUKEE'S Amateur Movie Society announced rules of its 1946 annual film exhibition which is to take place on November 13th for members' 8mm. films and two weeks later, on November 27th for members' 16mm. films. Entries will be judged on quality of photography, continuity, editing, titling and general interest. Showing films to "shut-ins" continues to be a major activity of this hustling cine club, with Miss Selma Preuss, Frederic Van Horn, and Albin Walker comprising the committee undertaking the regular screen shows for local unfortunates.

★ ★ ★

TACOMA Amateur Movie Club, at its June meeting, elected Charles E. Brown, president; Eldon E. Lindley, vice-president; and Mrs. Marie Nalder, secy.-treas. This is a recently organized club and membership roster is open to interested 8mm. and 16mm. movie amateurs. Application should be made to secy.-treas. Marie Nalder, Route 6, Box 344C, Tacoma.

★ ★ ★

UTAH Cine Arts Club, under guidance of prexy T. R. Pope, has been conducting for its members a series of technical meetings in which the various makes and models of 8mm. and 16mm. cine cameras are discussed and evaluated. A later series will take up the merits of important cine accessories including various sound devices.

★ ★ ★

PHILADELPHIA Cinema Club's June meeting featured member James Maucher in an illustrated talk on "Making Professional Appearing Titles."

★ ★ ★

MICHIGAN Council of Amateur Movie Clubs, state-wide organization whose charter members include the Long Lake Amateur Club, Kalamazoo Movie Club, and Grand Rapids Amateur Movie Club, recently held its first annual convention at which time the following officers were elected: President, C. P. Rynbrand, Kalamazoo; 1st V.P., John Folkema, Grand Rapids; 2nd V.P., Milzurn Burgeon, Long Lake; Secy., Mrs. Merit Beisel, Grand Rapids; and Treas., Mrs. Spencer Austin, Grand Lakes.

★ ★ ★

BROOKLYN Amateur Cine Club held its June meeting at The Barn in Greenwich Village. Event was club's annual Dinner Party.

★ ★ ★

METRO Movie Club of River Park, suburb of Chicago, for its June 26th meeting, journeyed to the Hamilton Field clubhouse there to display the club's best film productions before members of the South Side Cinema Club. Event was in reciprocation for a similar show put on last April for Metro by the latter club.

★ ★ ★

ROCKFORD (Ill.) Movie Makers' Picnic Committee is exploring the possibilities of a train or motorbus excursion for members to New Glarus, Wisconsin, a picturesque little Swiss village some sixty miles distant and offering unusual picture making possibilities.

★ ★ ★

LOS ANGELES Cinema Club, at its June meeting, was entertained by C. Oscar Perrine, renowned photographer and lecturer and one of the club's most active members, who screened his two-reel 16mm. Kodachrome film "Our Amazing Northwest." The meeting concluded with a screening of a selection of Kodachrome slides made by various members of this club which claims a growing activity in this phase of photography.

★ ★ ★

INGLEWOOD, (Calif.) Movie Club had as guest at its June meeting Miss Edna Short of Cal-Tech University who gave a slide lecture on the technical side of photography as practiced in the college laboratory; also, Miss Short presented an illustrated travel talk on her filming adventures throughout the great Southwest, pointing up the photogenic possibilities of various sections for those members contemplating travel vacations this year.

★ ★ ★

PETALUMA (Calif.) Cinema Club's George Ott is dickering with management of the Petaluma and Santa Rosa Railroad with the purpose of promoting a movie making excursion for members late this summer. Plan is to have one or more flat cars provided with hand rails and benches for the cameraists, plus a coach for special use of club members. Excursion would take the Petaluma movie makers from Petaluma to Two Rock, Sebastopol, Santa Rosa and Forestville, stopping as necessary for picture making.

★ ★ ★

FRESNO (Calif.) Movie Clubs' R. C. Denny reports that the club is so busy making 16mm. films for others, members scarcely have time for personal movie making. Club just completed a 400 foot 16mm. Kodachrome picture *Cub Olympics* sponosred by local Boy Scouts. Now organization is at work on

• *Continued on Page 438*



"My mother-in-law made this shot. Been with us ever since, too. Says she wants to make a documentary of our wededd life."

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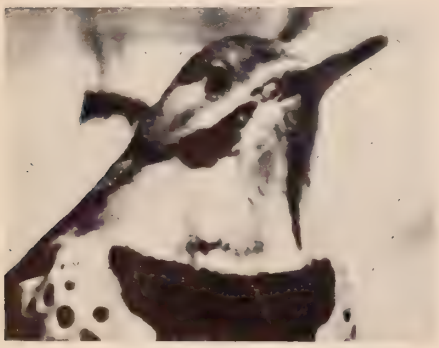
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NEW SOUND AND SILENT FILMS

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★ Latest 16mm. and 8mm. Films for Home Movie Projectors



Dance Melodies—One of the offerings in Castle Films' Music Album under this title gives owners of sound projectors a chance to dance and swing partners high, wide and handsome as Carroll Hood sings "Polka Dot Polka" and they can continue to swing to Ann Parker's singing of "Pumpernickel Polka." Dressed as bakers, Ann and her Polkadettes put on a lively musical comedy number. Vincent Lopez adds to the dance moments with his inimitable piano rendition of "Nola," the number made famous by this noted orchestra leader and pianist. This Castle Films subject is available for outright purchase at $17.50 per reel at photographic dealers.



What Bird Is That? is title of a three-reel series of teacher-made color films of American bird life, arranged in novel form to encourage student participation. Each bird is pictured in typical habitat, size and feeding and nesting habits, and other distinguishing features are shown. A pause is allowed for discussion, then the answer is given. A quick review concludes each reel. Produced by David Schneider and edited by Wm. Kruse, each subject may be purchased outright at $72.00, or rented for $3.00. Subjects are essentially educational films but with high entertainment value for other than student audiences.

Pictorial Films, Inc., 1270 Sixth Ave., New York City recently contracted with Nu-Atlas Films of New York, producers of musical short subjects for RKO release, for exclusive world-wide distribution rights to 23 one-reel musical films which they plan to release in the fall under their Home Movie *Pictoreel* line, in 16mm, black-and-white. These musical shorts feature such stars as Jan Peerce, The Charioteers, The Merry Macs, George Jessel and many names famous in radio, nightclubs, Broadway, and the concert stage.



The Suspect, produced by Universal Pictures and starring Charles Laughton, Ella Raines and Rosalind Ivan, is a 9-reel drama offering one of the most interesting character studies ever to be seen on the screen. The plot involves a shopkeeper who kills two people whom, as he states, "the world could spare," then surrenders. Subject will be available, from July 26 for showing to approved non-theatrical audiences, from Bell & Howell Filmosound Library, 1801 Larchmont Ave., Chicago 13, Ill. Renta rlate is $17.50 for the subject.

Official Films, Inc., offer a new series of audio-visual films on subjects of diving and swimming. Produced under the personal supervision of Fred Cady, one of the country's outstanding aquatic coaches, films are narrated by Ken Carpenter. Use of stop action, animation and superimposed titles add superior instructive potentials to these newest of aquatic taching films. Titles are: *Swimming for Beginners, Advanced Swimming,* and *Fundamentals of Diving.* Each subject screens for approximately ten minutes. Price of black and white prints is $25.00 each. Color prints are expected to be available at a later date at $75.00 per subject.



Polonaise, *Moonlight Sonata and Minuet in G,* and *Hungarian Rhapsody No. 2,* are three new one-reel musical subjects featuring the internationally acclaimed concert pianist Ignace Jan Paderewski, currently released by Official Films, Inc., New York. Music lovers and discriminating cine fans should find each reel in this new Official series a thrilling screen experience, as the great Paderewski addresses himself to the music of Chopin, Beethoven, Liszt and himself with superior charm. Screening time of each subject is approximately 10 minutes. Price is $25.00 per subject.



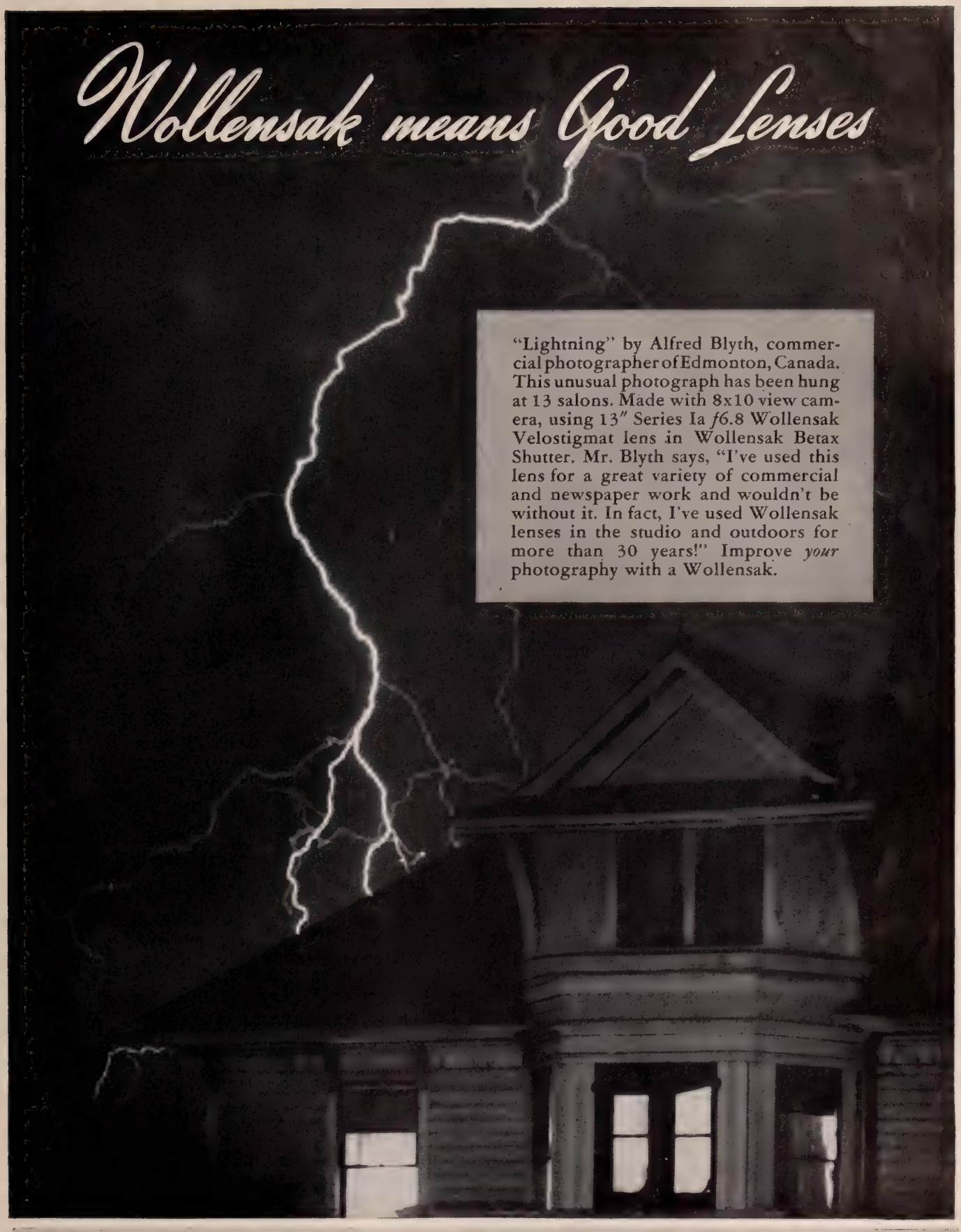
Swing Time Jamboree, another Louis Jordan musical release, is offered this month by Commonwealth Pictures Corp., 729 Seventh St., New York City. Subject screens for 12 minutes and is packed with delightful dance routines and musical numbers.

Commonwealth Pictures also announce they have recently acquired 16mm. distribution rights to 100 two-reel comedies released by a Major company, titles of which will be announced at a later date.

Film Highlights, Inc., anounces it has acquired for Universal Pictures, Inc.,

• *Continued on Page 437*

Wollensak means Good Lenses



"Lightning" by Alfred Blyth, commercial photographer of Edmonton, Canada. This unusual photograph has been hung at 13 salons. Made with 8x10 view camera, using 13″ Series Ia *f*6.8 Wollensak Velostigmat lens in Wollensak Betax Shutter. Mr. Blyth says, "I've used this lens for a great variety of commercial and newspaper work and wouldn't be without it. In fact, I've used Wollensak lenses in the studio and outdoors for more than 30 years!" Improve *your* photography with a Wollensak.

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WHERE TO RENT OR BUY 8mm AND 16mm FILMS



ALABAMA

BIRMINGHAM 1
Wilfred Naylor
1907 Fifth Ave. North

CALIFORNIA

BUENA PARK
Buena Park Photo Shop
877 Grand Avenue

HOLLYWOOD
Bell & Howell Filmosound Library
716 N. La Brea Ave.
Camera Craft
6764 Lexington Ave.
HE 0443
Castle's Inc.
1529 Vine Street

LONG BEACH
Tate Camera Shop
2819 E. Anaheim St.

LOS ANGELES
Films Incorporated
1709 W. 8th Street
Hollywood Movie Supply
4279 Crenshaw (Zone 13)
I. T. & T. of the West
3123 West 8th St. (5)
Paike Company
829 S. Flower St. (14)

OAKLAND
Walter O. Gutlohn, Inc.
Audio Films Co. Branch
4247 Piedmont Ave. (Zone 11)
I. T. & T. of the West
4247 Piedmont Ave. (11)

SAN LUIS OBISPO
Shadow Arts Studio
1036 Chorro Street

CONNECTICUT

HARTFORD
Inter Church Press Corp
17 May St.

DISTRICT OF COLUMBIA

WASHINGTON
Bell & Howell Filmosound Library
1221 G St. N. W.
I. T. & T. of Washington
915 12th St. N.W. (1)

GEORGIA

ATLANTA
I. T. & T. of the South
756 W. Peachtree St. NW

DECATUR
Pastime Pictures Company
P. O. Box 223

IDAHO

BOISE
Idaho Library of Visual Education
811 Ross St.
Western Photo Service
1007 Main St.

ILLINOIS

BERWYN
Colonial Camera Shop
6906 W. Ogden Ave.

CHICAGO
Bell & Howell Filmosound Library
1328 Lawrence Ave.
Bolsche Camera Exchange
729 W. Roosevelt Road (7)
Films Incorporated
64 E. Lake Street

ILLINOIS—Continued

CHICAGO—(Continued)
Walter O. Gutlohn, Inc.
19 S. LaSalle Street (Zone 3)
Ideal Pictures Corp.
28-34 East Eighth Street
I. T. & T. of Illinois
100 W. Monroe St. (3)
Zenith Cinema Service
3252 Foster Avenue (25)

LOUISIANA

NEW ORLEANS
I. T. & T. of New Orleans
815 Poydras St.

MARYLAND

BALTIMORE
Stark Films.
537 N. Howard St. (1)

MASSACHUSETTS

BOSTON
Don Elder's Film Library
739 Boylston St., Dept. HM
Claus Gelotte, Inc. Camera Stores
284 Boylston St., Opposite Public Gardens
I. T. & T. of New England
115 Newbury St. (16)
Frank Lane & Co.
5 Little Bldg.
Wholesome Film Service, Inc.
29 Melrose Street

BROCKTON
Iris Pharmacy
238 Main St.

QUINCY
Stanley-Winthrop's "Rent-A-Reel" Service
5-7 Revere Road

MICHIGAN

DETROIT
Detroit Camera Shop
326 State Street

ROYAL OAK
Hy Wilde Camera Shop
1029 S. Washington at Harrison Ave.

MINNESOTA

MINNEAPOLIS
Howard Film Distributors
86 S. 6th St. (2)

MISSOURI

ST. LOUIS
I. T. & T. of Missouri
3326 Olive St.

NEW JERSEY

PASSAIC
The Nu-Way-Ka Co.
257 Main Avenue

ROSELLE PARK
Union County Film Service
128 Chestnut St.

NEW YORK

ALBANY
Hallenbeck & Riley
562 Broadway (7)

BROOKLYN
Reed & Reed Distributors Inc.
7508 Third Avenue (9)

NEW YORK CITY—(Continued)

NEW YORK CITY
Bell & Howell Filmosound Library
30 Rockefeller Plaza
Commonwealth Pictures Corp.
729 - 7th Ave.
Films Incorporated
330 W. 42nd St.
Walter O. Gutlohn, Inc.
25 W. 45th Street (Zone 19)
Haber & Fink, Inc.
12-14 Warren St.
The New York I. T. T. Co., Inc.
25 W. 45th St. (19)
King Coles Sound Service
340 3rd Ave. (Zone 10)
Medo Photo Supply
15 West 47th St.
Mogull's Films & Camera Exchange, Inc.
55 W. 48th St. (Radio City)
National Cinema Service
69 Dey Street
Nu Art Films, Inc.
145 West 45th Street
SOS Cinema Supply Corp.
449 W. 42nd St. (18)

OHIO

CLEVELAND
Cineshop Film Service
3483 Lee Road
Keller's Home Movie Exchange
10104 St. Clair Avenue

DAYTON
Dayton Film (8-16) Rental Libraries
2227 Hepburn Ave.

OREGON

PORTLAND
Films Incorporated
314 S. W. 9th Avenue

PENNSYLVANIA

ALLENTOWN
James A. Peters
41 South Fourth St.

RHODE ISLAND

WOONSOCKET
Vance's Photo Supply
567 Social Street

TENNESSEE

CHATTANOOGA 2
Grady Young Co.,
1108 W. 8th St.

NASHVILLE
Carpenter's Filmosound Branch Library
515 Deaderick St. (3)

TEXAS

DALLAS
Walter O. Gutlohn, Inc.
302½ So. Harwood St. (Zone 1)
I. T. & T. of the South
302½ S. Harwood St. (1)

WEST VIRGINIA

CHARLESTON 2
Elmer B. Simpson
816 W. Virginia St.

Many Dealers Listed Above Rent Projectors and Screens; Also Have Competent Projector Operators Available

Getting The "Impossible" Shot . . .

• Continued from Page 412

and consistent exposure. Then an idea occurred to me: How close could I accurately come to a fifth of a second? At eight frames per second, each individual frame gets 1/15th of a second exposure, but that was not enough; that was only 1/3 of the exposure I wanted.

If that would give me 1/3 of the exposure I needed, I reasoned why not wind the film back and expose it three times? Would I be able to do this without jarring the tripod? Would every frame be in exact registration on the three "runs" of the film? All these thoughts went through my mind as I exposed the film the first time. Then, hardly daring to breathe, and handling the rewind key as if it were a booby trap, I wound back the film again, and then once more for the third run of the film. I might mention here that I made sure there were no people in the scene.

When the film was returned from the processing station I was deeply gratified to find that my reasoning had been correct and my equipment accurate, for on the screen the world's largest turbine looked beautiful, well-lighted, and in good color rendition. This idea, no doubt, has other potential applications where the problem of getting that "impossible" shot arises.

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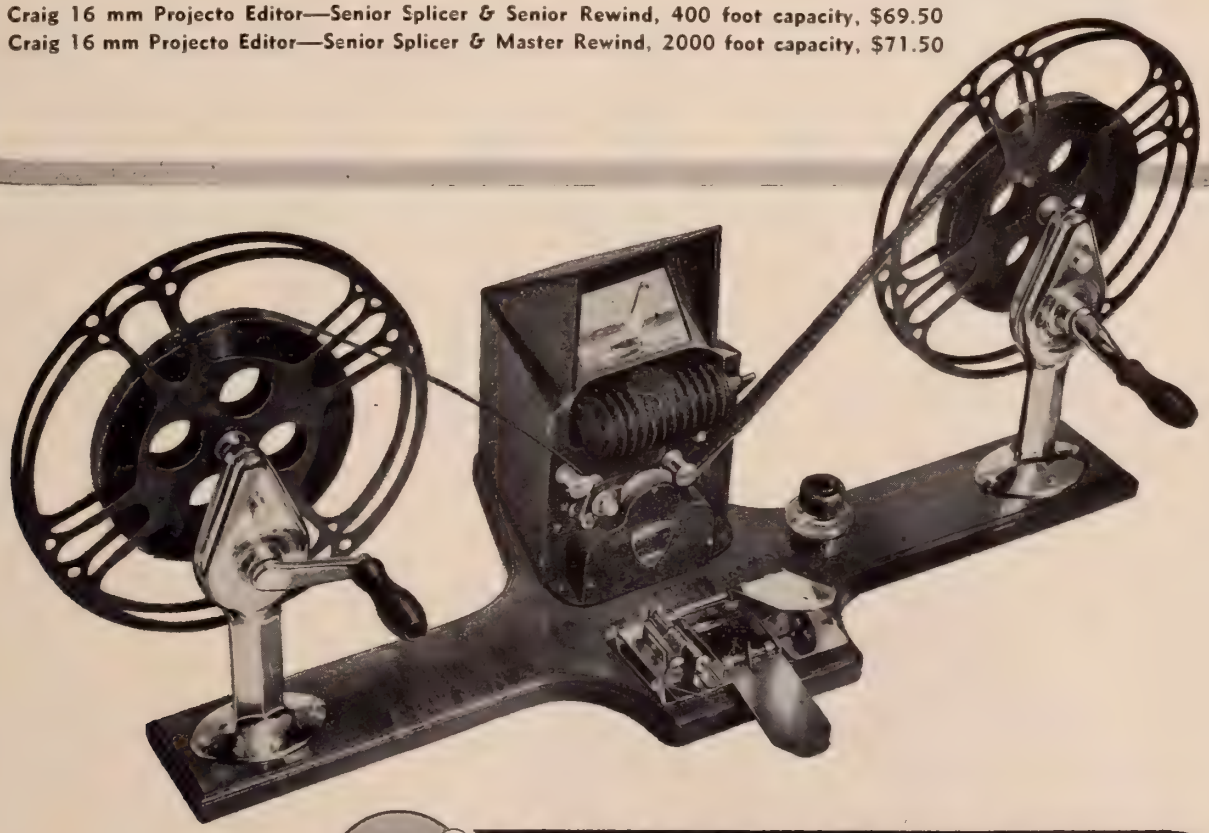
Here is *action editing*—introduced by Craig and presented with new efficiency in this famous editor combination. The Craig Projecto Editor's exclusive rotary principle provides clear, flickerless action editing. Viewed on the miniature screen, your film may be wound at any desired speed and the motion carefully studied. The exact frame can be selected to cut, title, or splice. With the Projecto Editor you can form individual scenes into an even-flowing continuity of interest. There's no guesswork because you *edit in action!*

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• *Continued from Page 407*

Another factor in this pan shot of "The Lost Weekend" is that it selected for the audience the important and significant details necessary to tell the story. The audience's eyes saw first the city, then the tenement buildings, and finally the window with the bottle dangling from it. Of course this could also be done with individual shots that are spliced together. However, in this particular case, the pan was a much better filmic device to use because it combined many expressive factors.

Let us take another example, one closer to home. Suppose we wish to show our workroom with all the tools neatly stacked against the wall—the hammers, saws, chisels, screw drivers, cubbyholes for nails, and the drill press on the small table. To shoot all this in a stationary long shot would not reveal to the audeince enough about the workroom. How different, though, if we move the camera closer to the wall and start shooting at one end and pan the camera around until the entire wall is photographed. On the screen, the audience will see all the details that make up this workroom wall. It will no longer be simply a workroom but one which includes all the many tools and machines that have been so vividly shown on the screen. As the camera pans in this manner, the audience's attention is centered first on one item and then another and given a much better idea of what makes up the workroom.

Just as the camera can be panned horizontally it can be moved vertically. This too is an especially effective device with special uses. Let us say we wish to show how tall is the Empire State Building. We wish to convey to the audience as dramatically as possible the conception of its massive height. An extremely effective way is to start photographing at the street level of the building so that we can see its base, with all the people that are hurrying about small and diminutive in comparison. Then we pan the camera upward until we see the tall tower of the building reaching upward into the sky. The audience will immediately react to this tremendous vertical thrust and actually feel its immensity more because of this unusual visual presentation.

Let us take another dramatic example of the vertical pan. To show our neighborhood church on a quiet Sunday morning with the people attending, we begin first with a view of the church steeple against the sky. The camera

Movie of the Month

• From among the films submitted for review by readers each month, the editors select the best and award a Home Movies' certificate for the Movie of the Month. A special illustrated review of the film also appears in the magazine. All films submitted to the editors for review and criticism between January 1st and September 30th, are automatically entered in Home Movies' annual contest, subject to a second review prior to the final judging.

Films receiving Movie of the Month certificates during the past twelve months are:

AUGUST '45: "Fellow on a Furlough," produced by George Brunwood, Philadelphia, Penna. A 16mm. color picture 350 feet in length.

SEPTEMBER '45: "Ski Time in the Rockies," produced by Norman Shultz, Salt Lake City, Utah. A 16mm. Kodachrome picture 400 feet in length.

OCTOBER '45: No award.

NOVEMBER '45: No award.

DECEMBER '45: No award.

JANUARY '46: No award.

FEBRUARY '46: No award.

MARCH '46: "Escape," produced by H. D. Atwood, Ajo, Arizona. An 8mm. Kodachrome picture, 250 feet in length.

APRIL '46: No award.

MAY '46: "Zoo Album," produced by John Kibar, Racine, Wisc. An 8mm. Kodachrome picture, 125 feet in length.

JUNE '46: "Tussie Mussie," produced by Albert H. Duvall, Galesburg, Ill. An 8mm. Kodachrome picture, 200 feet in length.

JULY '46: "This Is The Story Of Alladin's Lamp," produced by Rich Johnston, M.D., Ogden, Utah. A 16-mm. production in black and white and color, 400 feet in length.

then pans downward to reveal more fully the church and finally, at eye-level, we see the church door and steps with the people entering. In this case we have conveyed many ideas. We have, first of all, shown the church from top to bottom. Then by the angle of the first shot, we have intimated the relationship of the church to the heavens above. Finally, we have established a relationship of the church to the people entering it.

The dolly or truck shot is a more difficult device for the amateur to execute from a purely production point of view. Obviously he cannot walk with the camera and expect to achieve a clear steady picture. The camera must be firmly placed and then moved smoothly and easily. Here is where one's ingenuity comes to the fore. Actually anything with wheels will serve as a makeshift camera dolly—a child's toy cart or tricycle, for instance. You can also put wheels on your tripod. However this is rather difficult to handle in attempting a straight forward or backward motion. Another method is to use your automobile, but here one must make sure that the road on which it is to travel is smooth and that the car operator will drive smoothly and carefully. Finally, the more ambitious amateur may construct a simple four-wheeled push cart; one which will be big enough to hold the camera and the operator.

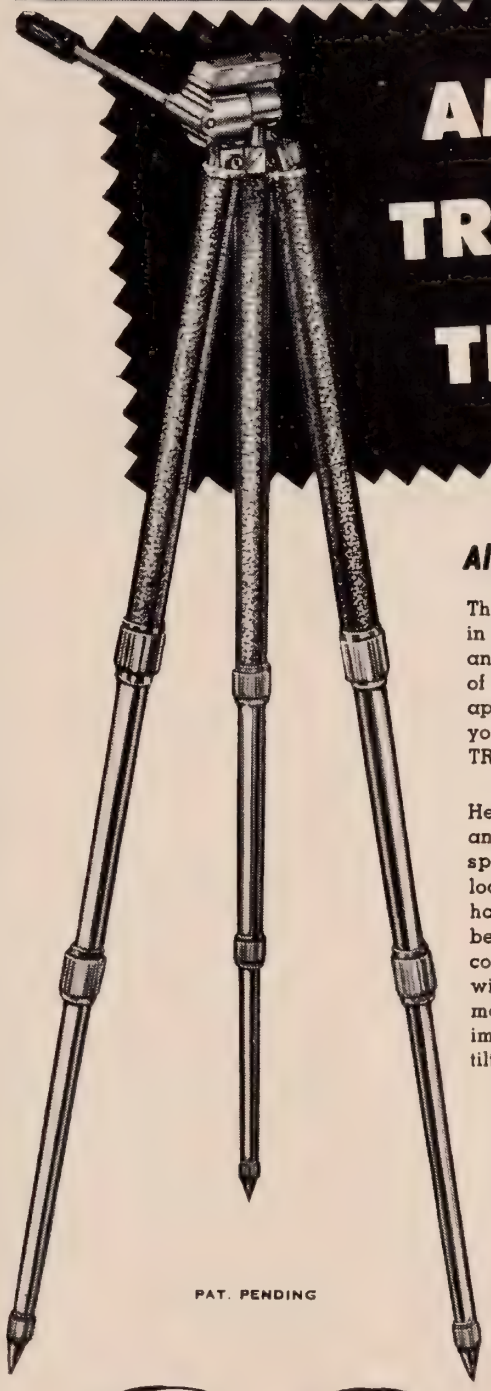
The simplest use of the dolly is in following a moving object—whether a child walking or a person riding a horse or bicycle. By dollying it is possible to keep the object being photographed always in the center of the screen and moving the same distance from the camera. It is important though to have in the picture a stationary background against which the object being photographed moves. Without this contrast the audience may lose the impression that the subject is actually moving.

The use of "dollying-in" may be seen in almost any Hollywood film today. The camera, encompassing a large scene, bodily moves forward to isolate the hero and heroine amidst the surroundings. This is actually a progression from a long shot to a closeup and must be considered in these terms. It should be used in place of individual shots only if it tells the story in a more fluent and effective way.

Let us take a simple example. We see on the screen a woman busily engrossed in reading a newspaper. The camera moves up closer and closer until we actually see in closeup what she is reading—an advertisement of fur coats. In attempting this type of shot it must be remembered that the camera focus must continually be changed to keep the image sharp and clear. Generally it is necessary to employ at least three people to execute such a shot—one pushing the dolly, another changing

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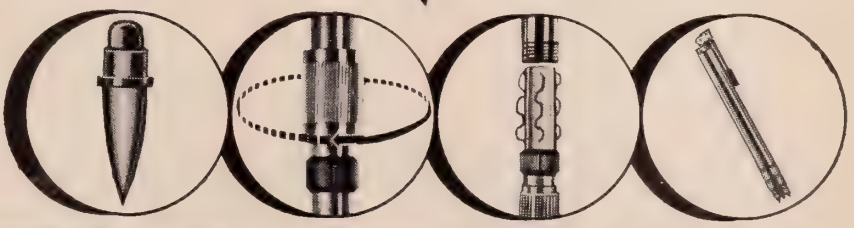
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the lens focus, and the third operating the camera.

The dolly-out is a similar device but in exact reverse. In it we move from a closeup to a long shot and constantly increase the scope of what we see on the screen. As an example let us say we see at first only a toy train chugging along over its diminutive track. As the camera pulls back it reveals Dad busily engaged in operating the train. Then, as we pull the camera still farther back, we see Son sitting disconsolately nearby, watching this seizure of his own plaything.

The dolly is particularly effective as a means of exposition, similar to the pan shot, except in the direction of motion. For example, in my neighborhood there is a small unique theatre which is set quite a distance back from the adjoining store fronts and which can only be reached by walking down a corridor between the stores. Here the dolly is an obviously effective way of showing the theatre in relationship to the neighboring stores and the odd entrance. (See photos at beginning of article). We start with the camera at some distance from the store fronts so that we can get a general view of the surroundings. Then the camera is dollied forward right through the passage and up to the theatre entrance, just as one would see it if he actually walked there himself.

The full expressive uses of these cinematic devices can only be learned by actually attempting them. However they should never be used for the novelty or as a substitute for cutting. They should only be employed when they convey an idea in a better way than any other possible method. The free camera is an exciting technique and offers many possibilities.

Mechanics Of Film Editing . . .

• *Continued from Page 397*

the way, if you have not already done so, you will have discarded all the useless footage — out - of - focus shots, wrongly exposed bits, damaged lengths, and so on. If there is more than one take of a scene, you will have noted on the card which one is to be used; if there are three takes of scene 27, for instance, number them 27-1, 27-2 and 27-3, etc.

The next thing is to arrange the rolls so that we can find each shot as we need it. Here, again, there are countless systems, and one is as good as another, if you are accustomed to it. One is the peg board. In a bread board or drawing board, drill a number of holes, evenly spaced in rows of ten, twenty, or whatever is convenient. Set into the holes short pieces of wood dowel, a bit smaller in diameter than the hub of your flange. (Wire nails can be used, but dowel pins are safer). Now place the numbered rolls in rotation on the pegs. Another system is the pigeon-hole rack, a name which is self-explanatory. This may be made like the board for the dowel pins, making the holes somewhat larger and omitting the dowels. Egg-crate separators have been used for the purpose, too.

However, each of these systems has the drawback that no provision is made for the trims and remainders, so that a separate means of dealing with them must be set up. For that reason, the writer strongly favors the system which is in almost universal use in professional circles—boxes of tins containing groups of scenes. These may be typewriter ribbon boxes, film containers, or anything available. For maximum convenience, there should be enough of them so that ten scenes may be placed in each; at the worst, don't go over twenty-five. The first is labelled 1-10, the second 11-20, and so on, and each scene is placed in the appropriate box. In that way, if the rolls are plainly marked, no time will be lost in finding any desired roll.

Instead of grouping the scenes by tens or twenty-fives, another convenient procedure is to assign alphabetical letters to the sequences in the film, A, B, C, and so on, and put each sequence in its own box. This makes it rather easy to keep the trims together.

Now begin to assemble the scenes in sequence, using your script or the filing cards, as the case may be. Each time you discard a length of film, immediately write the scene number on it with grease pencil or sticky tape, because you are not yet at all certain as to what will go into the film and what will be discarded.

The convenient way to assemble the film is a sequence at a time. For this, it is handy to get out all the scenes for that sequence and hang them up, either on a board with a row of nails, or a cord with a row of clothespins. Then, as you cut and join the pieces, mark the trims and drop them into a film bin.

This matter of a film bin deserves a word of special mention, for nothing can add more to the comfort and convenience of working. In its usual form, it consists of nothing more than a flannel bag hung inside a drum or frame of some sort, turned back around the upper edge to keep it in position. This may consist of nothing more than a flannel bag made to fit over your wastebasket, though something a bit higher is more convenient if you can arrange it. Then, as you discard trims,

you can simply drop them in the film bin without rolling them up, secure in the knowledge that they will remain clean and undamaged until you are ready for them. If you use part of a scene and plan to return to it, drape it temporarily over the edge of the film bin, or fasten it there with a clothespin, until you are ready for it.

When you finish a sequence (or a group of ten scenes, depending upon how your boxes are marked) gather up all the trims, roll them up together, and place them in the box where they belong. Then, when you want one of them, as you almost inevitably will, not once but many times, you will waste little time in finding it.

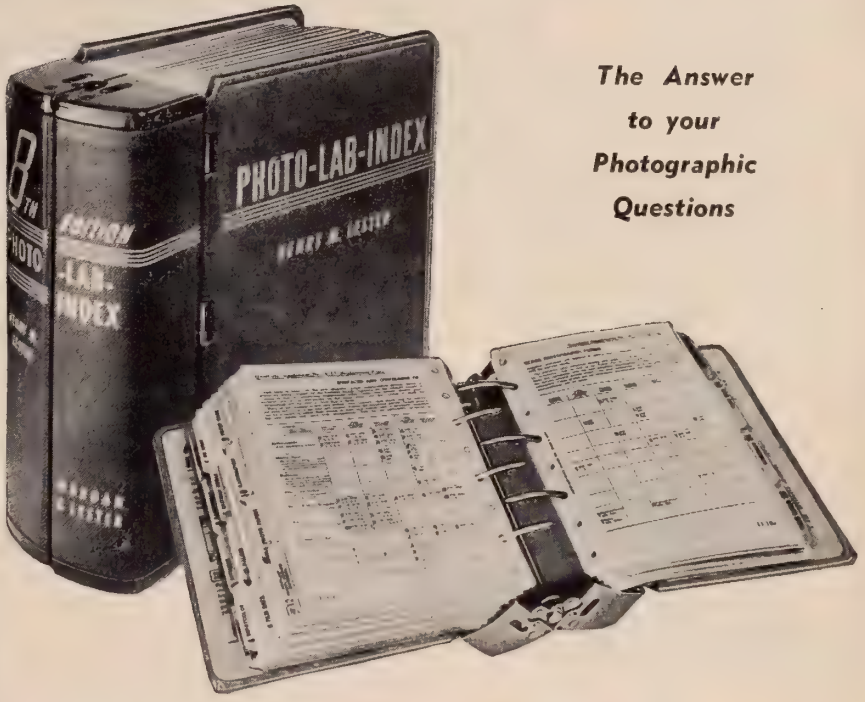
You may, if you wish, splice as you go, but you will probably find it less confusing to do your editing first, then join an entire roll at one go. Fasten the scenes temporarily with paper clips over folded paper slips, or with sticky tape. Then, when a roll is finished, splice it as you rewind it, taking very great care not to miss any splices before it goes on the projector.

So much has been written about splicing that it would be pointless to devote much space to it here. Splicers differ widely, and maker's directions are your best guide to the procedure with the one you have. However, one or two points are worth stressing. If you scrape the film dry, be very sure that you remove all the emulsion. If you scrape it wet, be certain it is dry before you make the splice, or it may come apart. Test each joint with a short, sharp tug, until you have complete confidence in your splices. If you have any doubts about your competence in this direction, take a length of discarded film and make a score or two splices, until you can do them with absolute neatness, nothing smeared on the film, and consistent adherence. Take particular care to see that splices stick all the way to the ends. Nothing can make more trouble than loose corners which gradually come apart, then make trouble in the projector.

Finally, take every conceivable precaution to protect the film from damage while you are working. Handle the film by the edges always. If you can work with thin white cotton gloves, do so by all means. Your first print is also your last, in most cases, and any damage to it is well nigh irreparable. If you are working with valuable footage which means a great deal to you, or from which you expect to make money, by all means have a cheap black-and-white copy made for cutting purposes, then match the original to the cutting print with a minimum of handling.

Each time you make a splice, clean off any fragments of emulsion or base which may adhere to it. Clean the film each time it has had extensive handling. Clean it occasionally on general prin-

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ciples. Above all, keep the projector gate clean, especially when running new film. Bits of emulsion will stick in the gate, harden and make scratches. Stop them before they start.

From this angle, the editing viewer is usually much gentler on the film than a projector. Whichever you use, thread carefully, watch your loops and stop at the first suspicion of trouble.

Much of the wear and tear occasioned during editing can be reduced by first cutting the film in sequences rather than complete reels. Cut each sequence by itself, and when all the sequences are reasonably smooth, join them together into reels and make the final retouches. In that way, it will not be necessary to run an entire reel in order to make alterations in one sequence.

Above all, keep a sensible amount of system in your work. Unless you are willing to be reasonably systematic, you won't be a good film editor. On the other hand, don't be a slave to system. The system is for the convenience of the editor, and not vice versa.

And now, good luck! Good editing!

Circus Filming . . .

• *Continued from Page 391*

occasional human interest shots of spectators watching the parade. These, too, can be intercut to enliven interest and lend a professional touch to your editing.

Where a circus is scheduled to appear for several days, the filmer is afforded a more leisurely opportunity to record it. He can visit the circus one day without camera to make mental notes of the shows' highlights and of likely spots for setting up the camera; then he can return the following day to do his filming. Here, of course, we refer to the exterior activities—the colorful banners back-dropping the milling crowds; the sideshow barker and his spellbound audience; the fast working ticket seller; and, of course, the myriad of vendors and their eager children customers.

Inside the big top often presents a problem for filming the show in color. The tents of many shows now are treated with a fire-proof material making them somewhat opaque, admitting little light. It used to be that the white canvas tops admitted just enough diffused light to make Kodachroming successful. But today, inside most circus tents, it takes the fastest lenses to record action satisfactorily at 16 frames per second with color film.

In some sections of the country, circuses are held in open air arenas. Here, the movie maker has opportunity to shoot every act in good light and with satisfactory exposure.

Keep in mind the importance of continuity, whether you are able to film your scenes in continuity or not. After filming the preliminaries—arrival of circus, erection of tents, the parade, and possibly some intimate shots of the performers back of the tents, proceed with filming the big show, where your camera lens permits, then carry on as the show

Next Month

★ IN THE August issue, a new and instructive feature series begins, written by Eli Willis, Hollywood motion picture analyst whose article "Free The Camera" appears elsewhere in this issue. Each month, Mr. Willis will analyze a currently popular motion picture and point out the cinematic tricks or features which make it more than an ordinary picture, suggesting how similar techniques may be applied by the serious amateur to his films to lift them above the mediocre class.



ELI WILLIS

In the August issue, Willis will analyze the cinematography of the "Spiral Staircase," which is currently being shown throughout the United States and Canada. In his analysis, Willis states:

"The moving camera was used so extensively, that only at those points of dramatic crisis in the film, where this technique was inapplicable, did the film rely upon creative editing to make its point." Further on, he states: "These short cuts convey the dramatic action as only a film play can, and a continually rising tension is created by careful consideration to the length of each shot."

Readers will find much in filming, lighting and editing advice, applicable to his own movie making, in these thoroughgoing analytical reviews which begin next month.

ends and the milling spectators emerge from the tent. Don't forget to film as many antics of the clowns as possible, and here your telephoto lens will come in handy if you would get such action closeup. Where this feature is missed indoors, it is often possible to gain permission of the performers and the management to film clown routines outside the tent in the dressing room area.

One way to lift your circus film out of the ordinary range of such movies is to thread a running gag through it. A running gag is a bit of humorous action that occurs frequently in the picture and culminates in one of the closing scenes with a surprise twist. One such gag is to have a person prominent in your film annoyed by the tall feather in a woman's hat. Viewing the parade, the woman sits or stands in front of him, and at every turn of her head, the feather tickles the unhappy victim. Later, surprisingly, this same woman occupies a seat in front of the man inside the circus tent and the same bothersome routine continues. Finally, in desperation, the man draws a knife and without her knowledge, snips the feather from the woman's hat, then proceeds nonchalantly to view the performance.

For your main title, make a closeup of one of the many circus posters that will adorn the billboards or windows of vacant shops. Don't forget to insert a few explanatory subtitles, too, and to close your picture with an appropriate end title. One filmer logically used a shot he made of the posterior of an elephant over which to superimpose the words "The End."

Filming Wonderland . . .

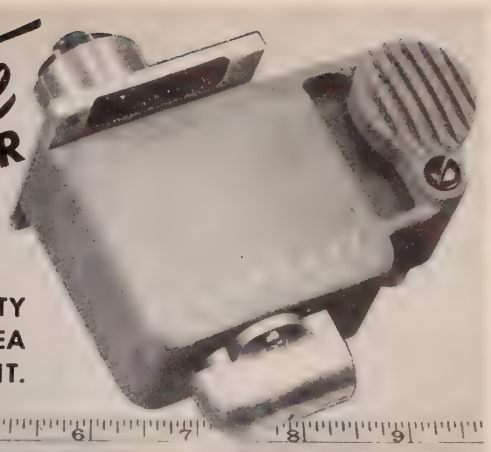
• *Continued from Page 399*

orange color at sunset and the shadows appear deep purple producing a beautiful contrast.

The best time for making color pictures of Bryce is from sunrise to about ten o'clock and from two in the afternoon to sunset. During these hours the colors are more vivid. At midday the high sun tends to wash out the colors. The best locations from which to make movies from the rim are Sunrise point, Sunset point, Inspiration point, and Bryce point. All of these places are prominently marked by direction signs and easy to find.

Traveling about 10 miles by auto from the lodge one comes to the Natural Bridge for a shot of this great natural wonder. You will want shots of this bridge from every possible angle. So take a hike down one of the many easy foot trails to the canyon floor. At scheduled hours the National Park Service provides guide service. The trips are varied in length to suit all types and

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ages of visitors. If one prefers to ride horses, they are available at hour or day rates. A guide isn't necessary as the trails are all plainly marked. If you just want to take your time and make movies you may be better off to make the trip alone.

As you walk along the trails you will pass hundreds of interesting subjects for your camera. To break up the monotony of just plain scenery, a shot or two of people walking along the trail will add interest. A little action and human interest will add much to a scenic picture. During the walk on the canyon floor you will pass such formations as Queen Victoria, Wall of Windows, Fairy Castle, the Queens Garden, and many other beautiful and colorful natural rock formations. The sky will invariably be a very deep blue, so be sure to get a little sky in your shots for contrast.

After your hike in the canyon, a few shots filmed around the lodge will make your film complete. If you wish to add a few shots of wild flowers they are to be found without difficulty.

Union Pacific officials have announced that the purpose of their contest is to encourage amateur photography in the west's colorful parks. Any

Amateurs To Receive Filming Guidance In Bryce Canyon Tours

Richard V. Thiriot Will Conduct Two Tours For Home Movies Readers Aug. 17th and 18th

★ AS A special service to its many readers who plan to make movies of Bryce Canyon this summer for entry in Union Pacific's national photographic contest, announced elsewhere in this issue, Home Movies has engaged Richard L. Thiriot, prominent 16mm. cameraist of Salt Lake City, to personally conduct parties of movie amateurs through Bryce Canyon Saturday and Sunday, August 17th and 18th.



● Richard L. Thiriot, prominnt 16mm. movie maker of Salt Lake City, and award winner in Home Movies 1942 contest, will conduct parties of movie amateurs through Bryce Canyon August 17th and 18th to aid them in securing good pictures. Home Movies is sponsoring the tours which are free of charge to all camerists.

All movie amateurs and other photographic hobbyists who plan to be at Bryce Canyon on these dates are invited to be Home Movies guests, free of charge. The first tour under Thiriot's guidance will start at 2 o'clock Saturday afternoon, August 17th, and the second, Sunday morning, August 18th, at 8:30. Cameraists will gather at the lodge on rim of the canyon and proceed in a group from there. For those who wish to make spectacular sunrise and sunset shots of Bryce, Thiriot will also be on hand at Sunset Point Saturday evening and at Sunrise Point Sunday morning.

Thiriot has considerable experience as a filmer of this colorful and spectacular national park. His 16mm. Kodachrome film, "Weekend For Three," filmed at Bryce Canyon, was an award winner in Home Movies' 1942 Annual Amateur Contest. His article, "Filming In Wonderland" begins on page 398 of this issue and describes some of the interesting sights to be captured at Bryce by the vacationist with a camera.

Movie amateurs who are interested in joining these Home Movies tours are requested to be present in front of the Bryce Canyon lodge at the time and dates stated above. Mr. Thiriot will be on hand to greet you and to give any advance information desired regarding exposure and focus, and outline in advance the places where the most interesting camera shots are to be made, so the filmer may plan his film needs accordingly.

Remember the dates and the place to meet and—most important—that there is absolutely no charge whatever for taking part in Mr. Thiriot's personally conducted camera tours.

still photo or movie reel, black and white or color, taken this year in Zion, Bryce, and Grand Canyon (north rim) National Parks, at Kaibab National Forest, or Cedar Breaks National Monument between June 1 and October 1 will qualify for contest entry. Deadline for all entries will be midnight November 30, 1946.

Black and white and color stills will be judged separately, with a $500 first prize for each, plus second and third prizes or $200 and $100, respectively.

Movie amateurs will compete for a $1,000 first prize, $500 second prize, $200 third prize. Every cash prize winner will also be awarded a silver trophy.

Inscribed medallions will be awarded for 25 distinguished prints other than the cash winners in each photo division and for 10 distinguished prints in the movie division. Camera clubs of cash prize winners will receive engraved achievement plaques for mantel or clubroom use.

Contest rules, official entry blanks and any other information regarding the contest may be obtained from the Union Pacific, Omaha 2, Nebraska.

Trouble-shooting On Processing . . .

• *Continued from Page 400*

definite period. Remember, however, that the reel must not be stopped even for an instant while in contact with the developing solution. Personally, I do not favor this method of processing, but prefer the test strip idea as outlined in my article in the February 1946 issue of Home Movies.

Arrange some sort of power drive for your reel, if you can, which will provide a revolving uniform speed. While it is possible to turn the reel by hand and get excellent results it is far easier and more productive of excellence in results to have reel motor driven. If you turn the reel by hand and must stop for a rest, do so during the wash periods or during the bleach or even the second development, since these stages are carried through to finality.

Of course the troubles above mentioned are not the only ones to be found in processing, but I believe these to be the most difficult for the beginner to trace. For instance, a yellow tint on the film generally indicates insufficient washing to clear out the yellow bleach solution.

Smudges and smears usually are caused from improper handling of the film. Greasy fingers and the delicate image on the emulsion just do not go together, therefore it becomes a "must" to handle the film only by the edges, especially when using chemicals.

Scratches and dust specks are easily

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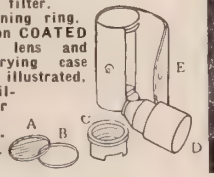
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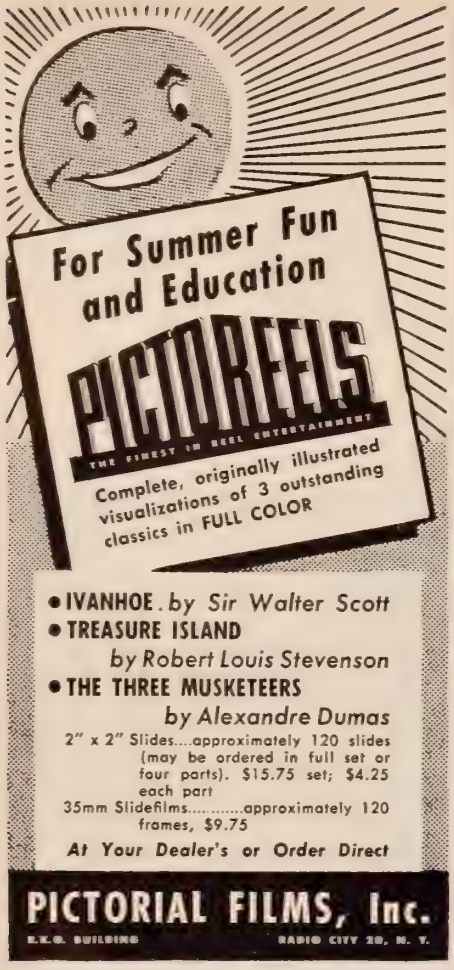
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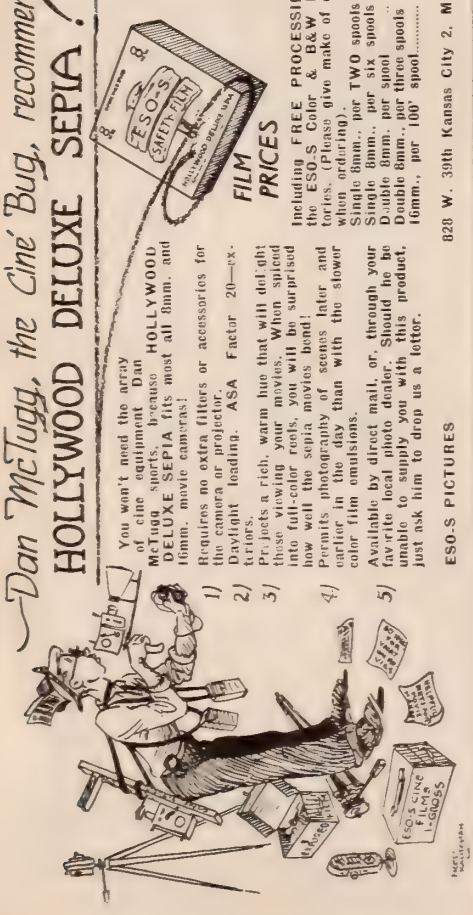
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avoided when a little thought is given to the source of such trouble. Scum and dirt may be removed from the film by wiping with a moist viscose sponge, should any remain after the final washing step. Stains may be avoided by using only fresh solutions. Make it a "religion" to use clear, fresh solutions and sparkling, professional-like films will result from your home processing.

Filming Birth Of New Volcano . . .

• *Continued from Page 393*

pictures? What did he mean "no hill now!"

When we reached the end of our journey we found out. Whereas before there was only a lava bed of some one hundred yards surrounding the cone, now the lava bed extended a mile from base of the cone and the hill, as the driver had truthfully stated, was "no more." It had been completely engulfed by lava. Instead of thousands of tons, millions of tons had been spewed out by the volcano and the cone was more than double its former size.

The force expended by the volcano is incredible, even today. At the edge of the lava bed, for instance, we found a spot where the earth was being pushed ahead of a mass of moving lava some one hundred yards in length and about twenty feet high, as though being moved by a giant bulldozer. The entire perimeter was advancing approximately two feet an hour and clouds of cinders and ash were now obscuring our view, making night pictures impossible.

A few weeks later the rolls of film shot on our first trip were received from the laboratory. The results fired my enthusiasm again and I knew that I must return to the volcano for more pictures. A group of us arranged to spend the holiday period of May 5th at the volcano. What a change we found upon returning to the scene—dust, desolation and destruction. The residents of nearby Uruapan hadn't seen the sun in days. Cinders rained down all over the vicinity, twenty-four hours a day. Street lights burned during the day. We journeyed to the volcano and tried to get on the windward side, hoping to escape the veil of ash and smoke, but without luck. It surely was a weird experience to sit on this hillside and hear the rumbling of the volcano in the distance, with ash and cinders sifting down upon us, and yet be unable to see the source of all this discomfort. Of course, being a persistent movie amateur, I just had to try and get a few shots, and as luck would have it these turned out to be part of the most interesting footage in the entire volcano film.

About this time I became convinced that Mother Earth may not be as tired as I had thought. I returned to the site of the cone for its four month birthday on June 20th. A new lava run had started about a week earlier and was headed for the little village of Paricutin, from when the volcano derived its name. (The name, incidentally, is pronounced "pah-ree-coo-TEEN"). I had hoped to shoot this spectacle, but when I got there the lava flow had come right up to an arroyo and stopped. Thus I missed out on some highly spectacular footage, for this lava run was about one hundred meters wide and covered an area of about three miles in extent and moved at the rate of seventy feet an hour. However, the desolation wrought by the lava was worth recording. The roof of the little church in Paricutin had fallen in. Patios of homes were filled with cinders level with the walls that surrounded them. The natives were salvaging every available timber from homes and buildings in the village. These they loaded onto trucks, together with their personal belongings, and moved them to a new homesite provided by the Mexican government at Caltzonzin, five kilometers east of Uruapan.

That night, during a deluge of cinders and rain, I managed to film, at one frame per second camera speed, a river of lava some thirty meters wide and a half a kilometer long flowing on the opposite side of the cone. Thus, Lady Luck had not deserted me entirely.

Sometime later, a party of visiting scientists came to my apartment in Mexico City to look at my pictures of the volcano. I asked them how long the volcano's action might be expected to continue. One ventured the opinion that in his belief the volcano was small, of second intensity, which he explained meant it had its beginning about twenty miles down into the earth and

FILM REVIEWS

★ DESPITE the fact that reviews of amateur films have not appeared in Home Movies for several months, Home Movies reviewing staff has not discontinued its free reviewing service. Changes in staff coupled with limited space, brought on by the paper shortage, obliged the editors to discontinue publishing reviews temporarily.

However, this editorial service will be resumed at an early date. Readers are urged to send films to our editorial offices in Hollywood for review and to receive the special animated leaders awarded meritorious pictures. All films thus sent in for review are automatically entered in Home Movies 1946 Annual Amateur Contest which, incidentally, closes September 30th.

that it would not last long—perhaps only ten or fifteen years. Right then I decided that monthly photographic trips were no longer necessary. However, I did make a few more trips to Paricutin before it was a full year old.

On February 20th, 1944, Paricutin volcano was one year old and the occasion for another expedition for making pictures. While we started out early in the morning of this day, hoping for clear skies and pleasant filming, this was not to be our lot. The wind was up early, too, and no matter where we went, the surface dust coupled with immense volume of ash billowing from the cone made filming difficult and disappointing. So after lunch and a short siesta, we decided to call it a day and return to Uruapan. Just as we were preparing to leave, about four in the afternoon—a year almost to the hour of the initial explosion that ushered in Paricutin volcano—there was a tremendous explosion. We looked back to behold that the volcano's erupting had suddenly ceased. Within twenty minutes the wind had died down, the sky cleared, and I made my first pictures of the silent and inactive cone. However, the lull didn't last long and during the night the volcano's action was renewed.

Early this year the engulfment of the little town of San Juan Parangaricutiro was almost complete, although in June, when natives were dismantling the town, there seemed to be hope that the lava would continue down the arroyo and at least leave the church standing. At that time, great masses of red hot lava were breaking off the face of the advancing lava flow at the terminal end, some seven kilometers from base of the cone. It has always been my belief that the rainy season caused the forward movement to cease temporarily, and that later the pent up forces broke out nearer the cone, the lava then spreading out and destroying San Juan.

On Paricutin's second birthday, I decided to try and get something new in shots of the volcano, so we rented horses at San Juan Nuevo and climbed the high mountain south of the cone. Result: ten hours on horseback, three of it in pitch darkness, and nothing new encountered except a different viewpoint. It was now quite apparent that the volcano's force was diminishing.

The year 1945 was quite the same as in the past: sudden bursts of activity followed by spells of quiescence while force built up for a new try. It was last September that I got some really rare sequences. As the 14th is the local native's Saint's day, I happened to be the only movie maker on the scene that day. In the long shed, or tabernacle, at San Juan the image of Sr. de los Milagros had been installed together with the centuries-old bells, and thousands of Indians from the surrounding coun-



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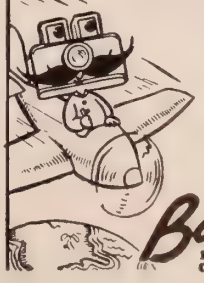
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try came to pay homage. There were the inevitable costume dances by the natives, but the wierdest and most unusual sight of all was that of the worshippers, having lighted their candles at the far end of the tabernacle, dancing their way toward the altar, murmuring prayers and singing psalms of thanksgiving for having been saved from disaster. These scenes I was fortunate to film without difficulty and they add a touch of human interest to offset the feeling of utter destruction the forces of Nature portray in the rest of the film. Moreover, these scenes show the native Indian as one who does little complaining about his lot.

What about the volcano today? Well, it is still worth seeing, but for those who have already filmed it there is the matter of luck in finding any action different from what has occurred in the past. Those who have never been there will most certainly be thrilled with the sights.

The cone is now approximately 1500 feet high, depending on whether one measures from the lava bed or from where one thinks the cornfield was when the first eruption began. The almost unbroken lava bed surrounds the nearly perfect cone for a distance of about one mile on all sides, although the terrain governs its area, and extends down various arroyos for over four miles at some points. Cinders have fallen over the entire vicinity and, in some places, are probably over six feet in depth. Rains tend to wash the cinders away and in a decade or so this area will be fertile again.

When is the best time to see and film the volcano? Almost any time of the year. During the rainy season it is advisable to get an early start, say at 2 or 3 a. m., from Uruapan and thus be at the volcano in time for the night effects and the invariably colorful sunrise. In the dry months, October to June, it is advisable to leave Uruapan in midafternoon and stay as long as you wish. The scene at night, when the volcano is active, is quite impressive on one's first visit. Night shots are now no longer successful with color film. I have not seen any night pictures taken, since the first few months, that have been brilliant.

Although my many visits to Paricutin have convinced me that Mother Earth still has plenty of potent force yet to expend and that it will be possible to see this volcano in action for some time to come, there have been times when I believed that Paricutin suddenly had become dormant. Once I stood in one place for over three hours waiting to make a lap-dissolve. But it frequently happens that after an eruption suddenly ceases, some time elapses before crater action is resumed. But you may not care to make lap-dissolves when you visit Paricutin; so when the cone's action dies out, pick up your things and move on, or settle down patiently for action to start again.

Incidentally, Metro-Goldwyn-Mayer studios in Hollywood are preparing a short subject in color from some of the footage I have made of Paricutin, and this may be released for showing in theatres sometime this fall.

One Thousand Medical Films . . .

• *Continued from Page 413*

man and surgeon during the filming."

Since painstaking aseptic and safety measures are the rule in all operating rooms, Burke cleanses cameras and lighting stand with alcohol, drapes the tripod or crane with sterile sheets, and suspends a sterile towel beneath the camera to prevent particles drom dropping. He and his cameramen wear sterile caps, gowns, and masks. Every precaution possible is observed to insure a minimum of mechanical trouble with the lighting equipment.

"Each sequence of a surgical film must tell its own story with a minimum of unnecessary action," says Burke. "To determine the film's detail and points of emphasis, notes are kept regarding each step in the operation. Through data given by surgeons, the filming is planned so that emphasized scenes include a field large enough to permit the audience to readily orient itself, while excluding from the lens all unnecessary areas and action."

In further planning, Burke continues, montage effects can be introduced for brevity and emphasis, such as short scenes of ampules, rubber-gloved hands, sterile sutures. However, as carefully as the shooting script is worked out, plans cannot be precisely formulated because many operative phases may be unpredictable.

By witnessing a similar surgical technique beforehand, if possible, by consultation with the surgeon and from suggestions offered by him throughout the operation, the cameraman is greatly aided in accurate shooting, Burke went on to describe. Also the cameraman should be alert to inform the surgeon whenever important details are hidden from the lens.

"Efficiency follows the same pattern of accuracy that any filming requires," Burke says. For this purpose, he has devised specially built aids, such as a small crane to afford height for the camera above the operating table.

Burke is recently returned from Naval service as lieutenant in the Bureau of Medicine.

Camera Trickery . . .

• *Continued from Page 405*

a book of "C" stamps, which appears magically from a nearby garbage can. Thus satisfied, Olie starts the car and drives away. At the corner service station he fills the tank with gas and is soon off on his long contemplated joy-ride.

The next sequence is introduced with another series of animated titles.

"Look—it's a plane!" is the first, and here the word "plane" zooms across the screen; then we see a shot of Olie in the family car traveling at high speed.

"No, it's a rocket!" the next title states—and the word "rocket" also zooms across the screen in a flash. Then there is another shot of Olie and the car traveling at high speed.

"No, it's Olie!" the third title states, and the picture concludes here with a final shot of Olie speeding by and disappearing over the horizon.

Closing the picture is a unique "end" title stating: "To be continued," with a number of block letters forming a circle whirling beneath. Finally these come to a stop and scatter to form the words, "Olie hopes!" and a closeup of Olie fades into the background as he waves goodbye.

The cinematic artistry of Johnston is delineated briefly in a series of frame enlargements which appear at the beginning of this article. One illustration charts the various steps in one three-unit split stage shot. In some instances, the titles were simply arranged on a large black cardboard and made to zoom in and out of a scene by a person standing to one side of the set, out of camera range. In every case, the area of the picture in which titling was to appear, was carefully protected from light, either with a black background or by careful masking of light from this area, so there would be a full opaque background for the superimposed text.

Johnston used a 16mm. Bolex camera equipped with a frame counter. Other equipment included a sturdy tripod and an exposure meter. Method of masking his split stage shots was not explained.

The picture won first place in the Ogden Movie Club's 1945 annual contest which concluded last December, and it certainly should be among the top contenders in Home Movies' 1946 annual contest which, incidentally, concludes the last week in September.



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Experimental Cine Workshop . . .

• *Continued from Page 409*

photo and diagram illustrate a simple light shield which I made from sheet metal and which is easily mounted over projector lamp house to deflect this spill light to the rear, without imparing efficiency of the cooling system.

The diagram is self explanatory, gives all measurements for a shield for a Kodachrome Eight projector. By altering the dimensions, a similar shield may be made for any other make of projector.—*Dick A. Shepherd, Cleveland, Ohio.*

Projection Record

When we have friends over for an evening of movies, or are asked to go to a neighbor's home to project some of our films, I find a permanent index card record of projections a great help. That way we do not have to duplicate a previous showing, unless by request. I've noticed, too, that folks feel, if ever so slightly, just a bit honored to know that one has their names on file in a projection record file system.

For the filing cards, I printed a space for the name, or family group or club concerned. Then below that I have printed numbers, well spaced in rows, from 1 up (in my case to 40) which indicates my numbered reels. A circle drawn around a number on the card indicates that the person named has viewed that particular reel.

In planning an evening of film fare, I consider the group to attend and can quickly select a program that will be appreciated by the group. Keeping the record up to date takes but a moment after each program, but I find it well worth, many times over, the little effort it consumes.—*Verlin L. Cochran, Mountain View, Calif.*

PROJECTION RECORD

Name *Joe G. Brown*

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11	12	13	(14)	15	16	17	18	18	20
21	22	23	24	25	26	27	28	29	30
31	32	33	34	35	36	37	38	39	40

• Record card suggested as means of keeping track of films shown guests.

Triangle Lighting . . .

• *Continued from Page 395*

The accompanying photos show reflector photofloods and the recently introduced photospot lamps in use. In the top photo is shown an ideal lighting setup where long shot, medium shot and closeup are to be made. Two reflector photofloods at the camera are spread and raised enough so that the camera may be moved back and forth between them for the various camera positions. The reflector photospot is on the left side and elevated to concentrate light on the two children. The medium shot is made from the camera position shown in illustration.

For the closeup shot, camera is moved in about half way. The lamps at either side, are spread far enough apart to permit movement of camera, yet may remain in position. Thus, since the lamps are never moved during the filming of the long, medium and closeup shots, exposure remains the same for all three.

This scheme of "Triangle Lighting" is basic. As a foundation for more intricate lighting it is sound. For casual use it is enough in itself. You can add to it just as much as you want to. For example: by running an extension to a different electrical outlet in the home, a second fused circuit can carry the load of two or three more lamps. These can be used to build up background

lighting, as top lights to bring out hair, or as back lights to give an effect of depth and separation of objects in the scene, etc.

But, with "Triangle Lighting" as a starting point, and as something simple and workable to fall back on to get pictures with the least fuss and confusion, the home movie maker is set to shoot indoors with complete success.

Follow Focus Attachment . . .

• *Continued from Page 412*

from subject. Footage marks chalked on the studio floor guide the cameraman or his assistant in adjusting focus accurately as the camera travels toward or away from subject.

The regular Maurer parallax-correcting viewfinder is also coupled with this attachment so that, regardless which lens is used, parallax correction of viewfinder is adjusted automatically.

Designed by and made exclusively for the Wolff Studios, there is indication that the J. A. Maurer Company may bring out this device as a standard accessory for the Maurer Professional 16mm. camera. The Wolff Studios, however, in developing the idea, have again demonstrated their capacity for solving difficult filming problems encountered in the production of industrial films. It was the Wolff Studios' cameramen, it may be remembered, who were first to overcome the problem of intense heat and light in filming close-ups of arc-welding in Kodachrome, using a secret combination of filters.

Cine Roundup . . .

• *Continued from Page 384*

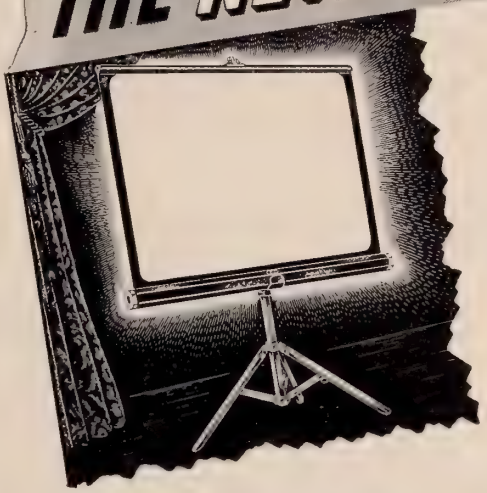
camera clubs. At present one print is available for free loan to established clubs from Acra Instruments, 6650 Sunset Blvd., Hollywood. Another print will soon be available from Home Movies' film library.

★

Contrary to reports which have previously appeared in this as well as other publications, few if any airlines flying the Latin-American air routes will permit cameras to be used in planes for making pictures. As proof, Ted Phillips who shoots the marvelous Kodachrome footage for Burton Holmes' lecture films, brought back with him on his recent flight from Rio, a printed tag which was attached to his flight ticket, the essential admonitory part of which follows:

"In order to avoid inconveniences to passengers, it will be impossible for them to retain cameras of any description in their possession during flight."

The remaining four paragraphs were devoted to citing the specific fines and prison sentences imposed on violators.

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Look FOR THE DA-LITE TRADE MARK AND THE OCTAGON CASE!
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KODACHROME DUPLICATES
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Quality Color Prints
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Hal Roach Comedies
Famous Stars
25 Two Reelers
Musical Varieties
with
Louis Jordan and His Band
8 One Reelers
Technicolor Cartoons
Released by RKO
Also Available in
BLACK AND WHITE
13 One Reelers
RKO Chaplin Comedies
12 Two Reelers
ALL 16MM. SOUND
Exclusive 16mm. Distributors
Send for our latest catalog of MAJOR COMPANY features, serials and short subjects.
Exclusive 16mm. Distributors
COMMONWEALTH PICTURES CORP.
729 Seventh Avenue, New York 19, N.Y.

July--August September

Just three months remain in which to complete your HOME MOVIES contest films!

HOME MOVIES 1946 annual amateur contest closes September 30th. Contestants should complete and send in their films as early as possible to insure a thoroughgoing review and early return. Films submitted in the contest now are reviewed, tentatively judged and returned as soon as possible, subject to a second and final review at close of contest, where necessary.

All films will be classified and judged according to one of the following divisions:

FAMILY FILMS CLASS This division includes family record movies, movies of outings, picnics, vacations, etc., in which continuity has been developed either through editing or by titles.

SCENARIO CLASS This division includes all films based upon a story telling continuity or scenario, whether comedy, drama or just plain backyard movie.

DOCUMENTARY CLASS This division includes all films which record a scenic area, national park, a civic project, or a farming or manufacturing process, etc.

Rules

- Entries limited to amateur-made 8mm. and 16mm. films, sound and silent.
- Contestants must pay transportation both ways.
- All entries should be titled—at least with main and end title.
- No entries will be considered which have previously won awards in national contests. (This excludes club contests, of course).
- Both reels and cans must bear contestant's name and address.
- Grading of sound films includes both discs and sound on film.
- List equipment used in making film.
- Films will be classified by the judges according to the category in which they are to compete, unless otherwise specified by entrant.

ADDRESS FILMS TO:

HOME MOVIES

6060 Sunset Blvd., Hollywood 28, Calif.

HOLLYWOOD'S MAGAZINE FOR THE MOVIE AMATEUR

Courneya Productions

Presents

The most outstanding 8 and 16mm. values of the year in beautiful color or black and white. Silent or Sound.

Latest Preview Releases

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B-2 Kings of the Court—Catches top tennis players in top notch form. Riggs wins professional hard court crown.

B-1 and B-2 Shows many of the Hollywood Celebrities attending Famous Sports Events. A few of the ardent fans there:

Humphrey Bogart	Brenda Helser
Robert oMntgomery	Walter Pidgeon
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Bruce Cabot	Lou Nova
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Richard Arlen	Jack Oakie

Linda Darnell and many others.

B-3 Silver Springs . . . A trip to Florida's famous underwater Fairyland . . . Beautiful underwater scenes . . . Exciting Jungle Cruise.

B-4 Know Your Snakes with Ross Allen . . . Various types of poisonous and non-poisonous snakes.

B-5 First Aid for Snake Bite with Ross Allen.

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☐ Sound ☐ Silent
☐ 16mm. ☐ 8mm.
☐ Black & White ☐ Color

.....Film interested in

Name.....
Street.....
City.....
Enclosed find 10 Cents (stamps or coin) for information and latest catalogue.

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Three Lens Turrets for Filmo 8 cameras, including Automatic Indexing and Critical Focusing. This turret accommodates all B & H turret lenses for 8mm. We can supply adapters for all other type lenses. The total cost installed on your Filmo is $34.50.

The Model 240 Backwind will count every frame in each shot precisely, permit backwinding for laps and for double exposures or to remove the entire roll. The total cost installed on your Filmo 8 is $37.50.

Precision perforating of any type 16mm. film for use in double 8mm. cameras, 2c per foot, return postage paid.

Lab. Service: 16mm. to 8mm. and 8mm. to 16mm. Master Negatives and Positives made to order.

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Modern Wonders of the World in Realistic Beautiful Color

100 ft. 16mm. Koda.—each subject.....$15.00
50 ft. 8mm. Koda.—each subject.....$ 7.50

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MOVIE MITE 16mm. sound projectors will be available shortly. Ideal for Church, Club, or Home. Write for catalogue, "It Makes Sense."

* * *

POPULAR PICTURES COMPANY
Dept. No. 813 Decatur P. O. Box No. 223 Georgia

New Sound & Silent Films

• *Continued from Page 418*

fifty feature films, four serials and a number of short subjects which they will shortly release in 16mm. sound. Among the fifty features are included the Technicolor productions, *Arabian Nights* and *Phantom of the Opera* which this company contemplates releasing in 16mm. color. Further information concerning release dates, etc., may be had by addressing this distributor at 330 W. 42nd St., N. Y.



The Jungle Menace, is a chapter play in 15 episodes—31 reels—produced by Columbia Pictures and starring Frank Buck and Sasha Siemel. The jungle roars with the most amazing thrills ever filmed as the mighty star of "Bring 'Em Back Alive" fame smashes a jungle in upheaval. Distribution is by Commonwealth Pictures Corp., 729 Seventh Ave., New York.



Julius Caesar is first of two releases in the new Eastin School Film series available from Eastin Pictures Co., 707 Putnam Bldg., Davenport, Iowa. This subject runs nineteen minutes on the screen and presents Act III, scene 2 of the Shakespearean play, depicting events in the Roman forum immediately after the assassination of Caesar, with first Brutus then the eloquent Antony swaying the Roman crowd with oratory. The second release is "Macbeth," which runs sixteen minutes and presents two famous scenes from Shakespeare's tragedy. Price of each subject is $37.50.

FOCUSING RING

For Revere and Keystone 8 Universal (Fixed) Focus Lenses



With this ring an ordinary fixed focus camera lens may be focused by the same principle as a lens with a factory-made focusing mount. It retains unchanged all the advantages and characteristics of your present lens, plus the following features:

- Provides instant change from fixed focus to any distance down to one foot.
- Increases sharpness of close subjects . . . indispensable for indoor photography.
- Makes titling and extreme close-ups possible without auxiliary equipment. Ring can be installed in a few minutes—no alteration to lens or camera. Precision-made, polished aluminum—mounts on lens—looks like part of lens.

Ring complete with stabilizing spring, depth of focus table, instructions..... **$2.75** Inc. Excise Tax

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While we are shipping out lenses every day, our production reduces our backlog of unfilled orders only slightly.

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PRECISION PHOTO-LENSES
An American Product Since 1899

our plant is working at full speed, yet under the same rigid standard of highest accuracy, which has been our motto from the start almost a half century ago.

We suggest, you assure yourself of the highest place on our delivery list by rushing in your order through your dealer for the ens you have selected. "First come—firs served" is the rule adhered to in fair ess to everybody. You will be repaid for our patience manifold if you let yourself be guided by the following adage:

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For making first-class pictures a
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Dept. 114, 10 West 33 St., New York 1, N. Y.
(Founded 1910)

With The Amateur Cine Clubs . . .

• *Continued from Page 416*

another picture for the Fresno County Schools department featuring the arts and crafts accomplishments of Fresno students.

★ ★ ★

LOS ANGELES 8mm. Club's May meeting was highlighted by screening of and awarding of prizes for the three winning films in club's recent 50-foot contest. Prize award for first place went to club secretary Sylvia Fairly for her film "There Ain't No Justice"; Fred Evans took second place with "Swim Meet"; and "Bringing Down Father," filmed by L. B. Reed was awarded third prize.

★ ★ ★

MINNEAPOLIS CINE CLUB'S Carrol Davidson, who recently returned from India after spending three years in the Army, highlighted the club's May meeting with films he made in India and other foreign countries during his term in service.

SEATTLE Amateur Movie Club at a recent meeting announced a new 50 foot uncut film contest in which each entry is limited to 50 feet of 8mm. film or 100 feet of 16mm. film. Winning films will be screened and prizes awarded at club's meeting in December.

★ ★ ★

ROCKFORD Movie Makers had as guests for their first May meeting, members of the Metro Movie Club of Chicago. Latter furnished the program consisting of three member filmed pictures: "Mexico," by William Thumann; "Sunday Afternoon Safari," by Arthur H. Elliott, and "Charm Spots of the Deep South," by Morris Baker.

★ ★ ★

CLEVELAND (Ohio) Amateur Cinematographers' Phil Danzinger, on his recent trip to California, visited Home Movies' editorial offices and brought with him his 200 foot 8mm. version of the club's recent production *Mr. Know It All.*

News Of What's New . . .

• *Continued from Page 382*

pressing heavily on the lens during cleaning.

Both Wocote Cleaner and Wocote Tissues are available in moderate quantities at photo dealers. A folder describing Wocote anti-reflecting hard coating is also obtainable.



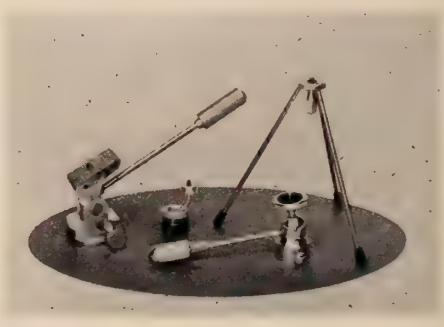
• Filters and renews processing solutions.

Darkroom Filter

A darkroom aid which filters film processing solutions as they are stored on the shelf is the Viking "Filtorette."

Unit consists of two amber bottles, a special connecting cap, glass vent tube and supply of filter discs. In use, chemical or other solution is emptied from tray or tank into one of the filter bottles. A filter disc is placed in the coupling unit and the two bottles are then joined together, with the filled bottle on top. Over a period of time, solution filters through to lower bottle, becomes free of impurities and ready for use again.

"Filtorette" is available in one-quart, half-gallon and one-gallon sizes at $2.00, $3.00 and $4.00 respectively. Viking Products, 11435 Chandler Blvd., No. Hollywood, Calif., is manufacturer.



• Four new camera supports.

Tripod Heads

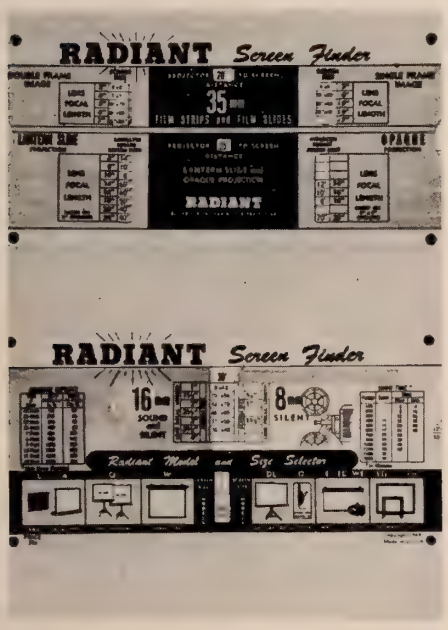
The Kloosterman Co. Inc., 1717 No. Vine St., Hollywood, Calif., offers a series of four camera tripod heads especially adaptable to the lighter cine cameras and still cameras. The group includes model WG-100 pan head which retails at $20.16; a small tripod head

WG-150 of the swivel type with a full 90° tilt which sells for $1.67; tripod head with pan-tilt action WG-115 which sells for $10.41; and a baby table top tripod WG-120 that retails for $1.50.

Processing Service

Better Films, of 742 New Lots Avenue, Brooklyn 7, N. Y., announce the installation of their new reversal processing machine.

Installation was made primarily to take care of the processing of the abundance of movie film which has been brought back to the states by G.I.'s from overseas. Company is now in position to do reversal processing on any type of movie film in 8mm. or 16mm., at nominal fees. Processing on all film is done on the same day film is received, thereby insuring speedy service. Prices and details on processing and laboratory service will be sent to anyone upon written request.



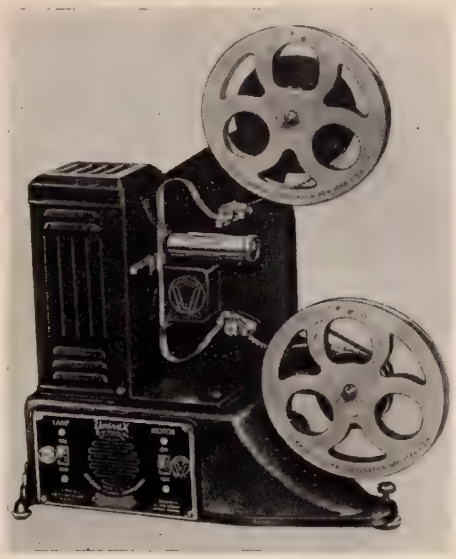
● Tells how far away to set screen.

Screen Finder

A simple means for determining at a glance the screen area covered by a given projector at a set distance from the screen is the "Screen Finder," a slide-rule type calculator designed by the manufacturer of Radiant screens.

The "Screen Finder" lists information on the correct screen model to use and on the audience-handling capacity of a given screen, in addition to permitting the solution of such problems as the correct screen size to use, the correct distance from the screen to the projector, and the correct focal length lens to use. This useful data is available by a simple movement of the handy slide, it is said, and will prove invaluable to all projection screen users.

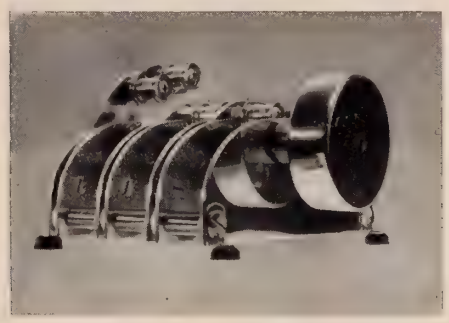
Distribution is by Radiant Mfg. Corp., 1140 W. Superior St., Chicago, Ill., and through Radiant Screen distributors and retailers from coast to coast.



● Univex's low-priced "Eight".

8mm. Univex Projector

Universal Camera Corpn., New York, announces distribution has begun on the first of the new Univex line of popular priced 8mm. projectors—the model PC-12. Precision-built for dependable, quiet performance with fibre gears to assure smooth, efficient projection the PC-12 features the new "Superlux" one-inch f/2. coated lens. Other features include easy threading, high speed rewind, simplified controls, efficient lamphouse cooling, quick framing device, automatic shutter, tilting device and a die cast frame. The PC-12 will retail at $35.25.

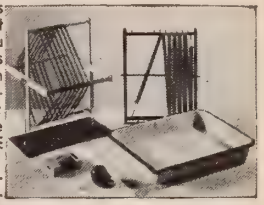


● Synchronizer for sound film editors.

16mm. Synchronizer

Of interest to cutters and producers of 16mm. sound films is the new Video-Pro full-view, three-way precision sound film synchronizer. This accessory affords cutters the ability to inspect the frames of all three films being cut when the device is placed over an opal glass on the cutting table. Small rubber feet hold the synchronizer firmly in place during winding, with the polished aluminum hand wheel providing means for easy, accurate film advance frame by frame. Positive locking device makes it

Film and Equipment for
Single 8mm. Camera Owners
Complete Home Processing Kit



The CINE RACK No. 1 provides everything except the chemicals you need to process Single 8mm. film at home. Of special interest to owners of Single 8mm. REVERE and UNIVEX cameras who experience difficulties in having their work done by professional laboratories. Excellent for developing titles and other short lengths of film. Try out home processing this inexpensive way before investing in large expensive equipment.

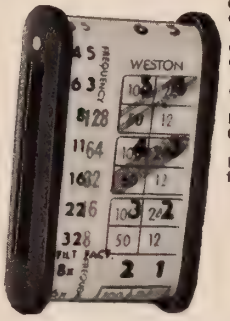
Cine Rack No. 1 Capacity 30 ft. Single 8mm. film		KIT No. 1 Complete
Developing Rack	$1.45	$3.95
Loading Stand	.75	Shipped via
Drying Rack	.85	Railway Express
8x10 Tray	1.00	charges collect
Total value	$4.05	Wt. 3 lbs.

items may be purchased separately
We are distributors of Revere Single 8 film. 30 ft. roll with FREE processing $1.49.
Single 8mm. Bulk Film, lab packed, processing not included.

	Weston 8	Weston 24	Weston 64
100 ft. Single 8mm.	$1.15	$2.15	$2.75

Laboratory Reversal Processing 30 ft. 8mm. $.50
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WE HAVE 8mm.-16mm. FILM!
16mm. Reversible Outdoor Film
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Rating 6 Westton
8mm. Reversible Outdoor Film
25-ft. Double 8, only..... **$1.25**



Same day processing included
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30' 8mm. Ortho 8 Univex type	$.75
25' 8mm. Double Ortho 8	1.10
25' 8mm. Double Pan 32-20	2.25

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Use Fotochrome film for brilliant black & white movies. Excellent for indoor or outdoor use. Both films are fully panchromatic, non-halation, have fine grain and good latitude. Filters may be used. Due to its extreme speed, Fotochrome xx should be used with filter when used outdoors. Electronically controlled in processing for correction of over or under exposure.

Spooled, ready for camera use.

	Weston speed	30' for Univex	25' 8-8mm	100' 16mm	100' 8 8mm
Fotochrome x	32-20	$1.00	$2.00	$4.50	$5.00
Fotochrome xx	100-64	$1.15	$2.25	$5.00	$5.25

The above prices include machine processing.

We unconditionally guarantee these films and will replace any film purchased or make entire refund, if you are not completely satisfied. All orders are shipped same day received, including C.O.D.

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More OUTDOOR Action Film At Less Cost.

USE Fine Grain Reversible Safety Film Ample Outdoor Speed

8M M AMBERTINT FILM $2.25 per 50 ft.
Includes machine processing. Daylight spools, ready to load & shoot. Calif. buyers include sales tax.
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Use for better movies. At your dealer or direct. Dealers send for terms. Clubs write.
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Lowest Exchange Rates—Where Can You Beat it?
On All Standard Films—Castle, Etc.

	Allowance	Exchange Rate
8mm Complete	$ 4.50	$1.00
16mm Complete—silent	7.75	1.00
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16mm 100 ft.—sound	6.50	1.00

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impossible for film to slip out of synchronization, and no part of picture or sound track area comes in contact with metal surfaces for safe cutting of negatives. The device retails for approximately $50 and is manufactured by the Apex Video Company, 7356 Melrose Avenue, Hollywood 46, California.



○ Foldaway projection stand.

Projection Stand

Something new in stands for movie projectors is the Howe folding projection table which may be folded and stored in limited space along with other cine equipment when not in use. Made of wood, in either brown mahogany or honey maple finish, table measures 14¾" in width, 26" in length and stands 26½" high. Net weight is 11 pounds. Price is $9.95. Distributor is Empire Motion Picture Screen Co., 2287 E. 15th St., Brooklyn 29, N. Y.



● Now distributed by Bell & Howell.

Wire Recorder

One of the first magnetic wire recorders to be marketed is the Pierce model 55A which is pictured above. This machine records and reproduces and provides 66 minutes of continuous recording on a fine steel wire.

Simplified and readily accessible controls, welded steel case, silver grey wrinkle-lacquer finish, rubber feet and a convenient carrying handle are other features. Including a microphone of the desk stand type, recorder sells for $595.00 plus tax. Distribution is by Bell & Howell Company, 7100 McCormick Road, Chicago, Ill.

Mayfield Tripod

The Mayfield Co. of Glendale, Calif., has announced a Senior, all-metal tripod as a matching companion to its already popular Mayfield Pan-tilt head. The Mayfield Senior Tripod has tubular steel legs that extend from the top. This unique feature makes it possible to lenghthen or shorten the legs of the tripod while actually looking through the camera view finder. It requires no bending, no bolt twisting. By turning the top of the leg one-quarter turn, the telescope action is released and the leg extends quickly and easily. Turning the top of the leg just one-quarter turn in the opposite direction tightens the telescope action. The tubular steel legs are unusually rigid, even in their full extended position.



● For playing sound with films.

Phono-P.A. System

A compact, portable record player and public address system suitable for providing sound from discs with the projection of home movie or instructional films, is the model 2078 "Schoolmaster" manufactured by Bell Sound Systems, 1183 Essex Ave., Columbus 3, Ohio. Features include heavy-duty dual-speed motor and turntable affording 78 or 33-1/3 RPM speeds and 16 inch or smaller recordings; professional type crystal tone arm, 25 watt hum-free amplifier, two microphone inputs with individual controls, heavy-duty 12 inch P.M. speaker, 25 feet cable, crystal microphone and stand and 15 feet of shielded microphone cable. OPA price is $258.90 including Federal tax.

Correction

Through error, the wrong photo was used to illustrate the news item published on page 370 last month, describing a new "wild" camera motor developed by the Faber Photo Products Corp., Washington, D. C.

The illustration shown was not the motor designed by this company, but of

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BULK FILM PROCESS IT YOURSELF

	Ortho Weston 6	Pan-chromatic Weston 24	Pan-chromatic Weston 64
100 ft. Single	8—$1.15	$2.35	$2.40
100 ft. Double	8—$1.65	$3.85	$3.95
100 ft. 16mm.	—$1.55	$3.80	$3.90

Since the above prices do not include developing, why not get one of our low cost developing sets and develop your own movies! The set consists of developing rack, tray, safelight and set of prepared developing powders, together with a simple step by step instruction sheet. 30 ft. single 8 set $4.20; 33 ft. Double 8 or 16mm. set $5.85. Show your movies two hours after they are taken.

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MOVIE RENTAL SERVICE
COMPLETE FEATURE PROGRAMS
16mm. SOUND $4.95
16mm SILENT, $4.50
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SEND FOR FREE LISTS—Specify film size

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BINDERS
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HOME MOVIES
Magazine

We are again in position to supply binders to readers who save their issues of Home Movies for reference. Each binder holds 12 magazines which may be quickly inserted or taken out as desired. Finished in leatherette with durable back, making a nice addition to your hobby book library shelf. Price, each—

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HOME MOVIES
6060 Sunset Blvd., Hollywood 28, Calif.

the standard Maurer motor developed for the Maurer Professional 16mm. camera. The Faber company has developed a "wild" motor that is interchangeable on the same mount as the Maurer motor, and a complete description of same appeared in the June issue.



• A truly rigid tripod.

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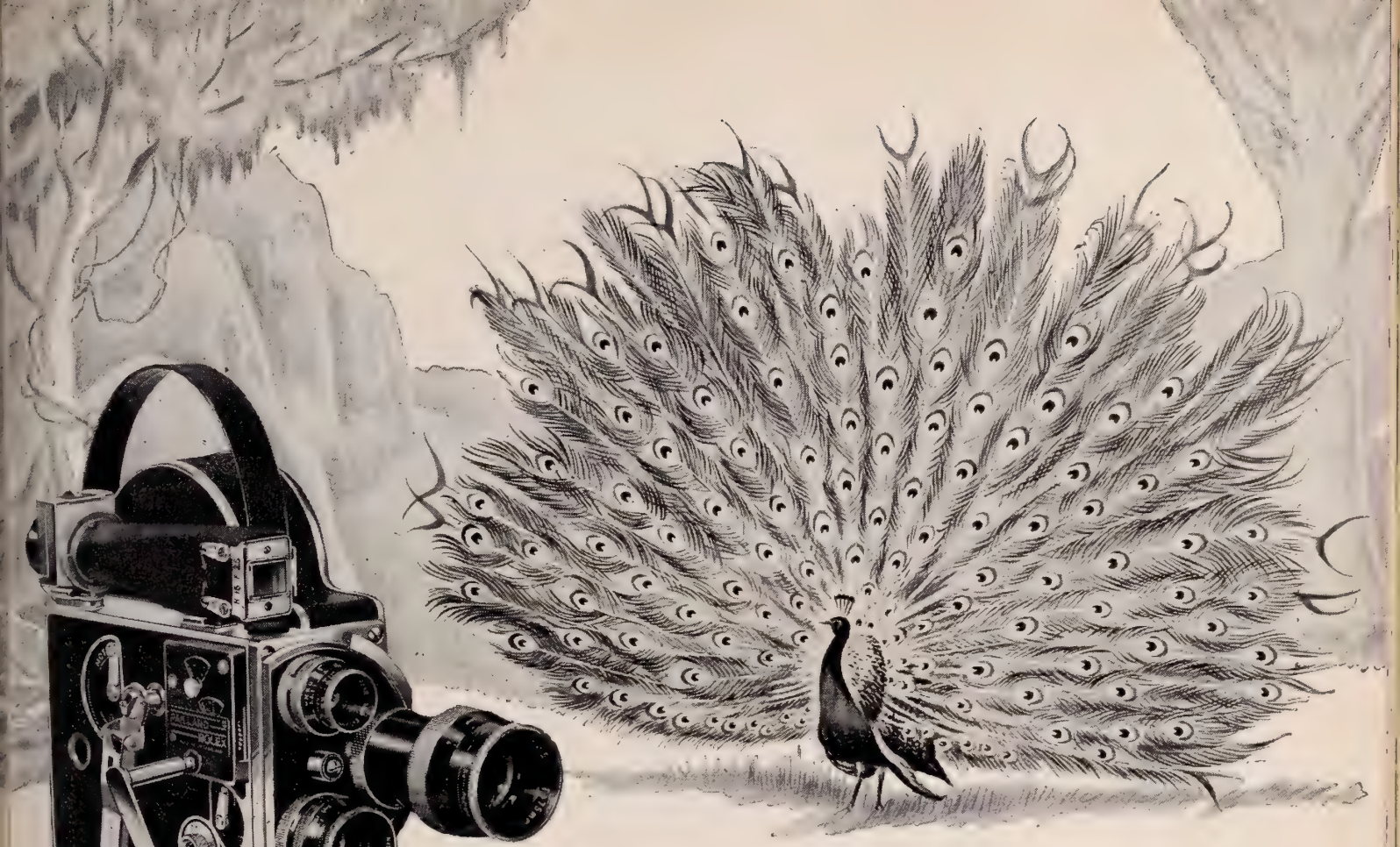
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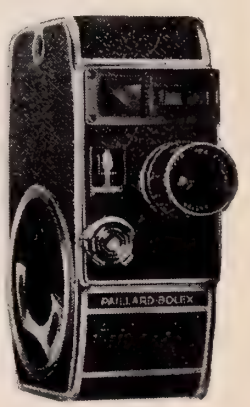


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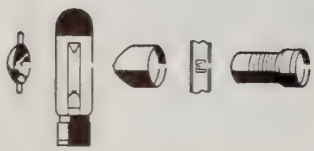
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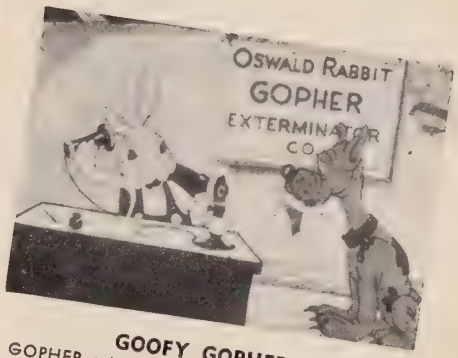
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Subscription rates: U. S. $3.00 per year. Two years $5.00. Single copies 25c. Foreign, $3.50 per year. Advertising rates on application.

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PHOTO CREDITS: Cover by H. Armstrong Roberts; Pg. 459 (top) C. E. Bell; (bot.) Joe Clark; Pg. 460-461, Royal Oak, Mich. Daily Tribune; Pg. 462-463, Lars Moen; Pg. 464, Columbia Pictures Corp.; Pg. 465 R.K.O. Pictures; Pg. 466, (top) Joe Clark, balance by Edmund Turner; Pg. 468-469, Mrs. Emma L. Seely; Pg. 470, Ralph A. Woolsey; Pg. 471, Union Pac. Ry.; Pg. 472-473, Arthur H. Smith; Pg. 474 John M. Gregory; Pg. 475, Harold M. Lambert; Pg. 480, Photo & Sound, Inc.

CHAS. J. Ver HALEN
PUBLISHER

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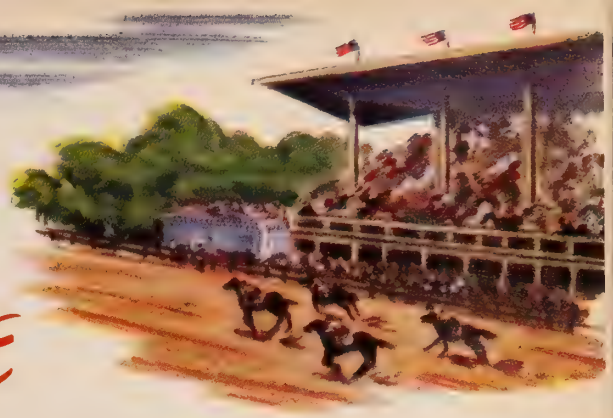
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CONTRIBUTING EDITORS: Arthur M. Sharp, Lars Moen, Norville L. Schield, L. J. Whiteman.

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OFFICE OF PUBLICATION: 6060 Sunset Blvd., Los Angeles, Calif. Phone GRanite 5149.
NEW YORK OFFICE: Howard R. Cobb, Suite 511, 475 Fifth Ave. Murray Hill 3-1093.
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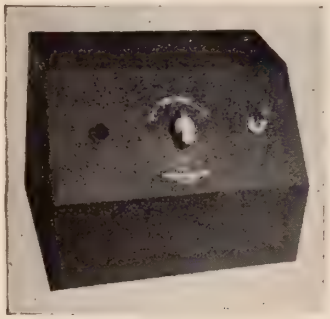
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News of What's NEW . . .

In Home Movie Equipment And Accessories



● Palm-size.

Electrophot Exposure Meter

Postwar model of earlier Electrophots, the new model 14-A exposure meter by Adair and Rhamstine, pioneer makers of photoelectric meters, has many new constructional improvements. It uses an Alnico magnet in the meter element assuring high magnetic flux and consequent sensitivity; is ruggedly constructed and features sapphire jewel bearings and hardened steel pivots mounted internally; has unbreakable plastic lens plate and is a handy small size which occupies little space in your pocket.

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"Modulite," a new recording galvanometer, by E. M. Berndt Corpn., is a complete recording unit consisting of the vibrating mirror, the associated optical system which records the recording image on film, and the exciter lamp, all in one. Its linear response makes processing easier especially with density recordings and it requires only 300 milliwatts for full modulation.

The "Modulite" has a flat frequency response, mounts in any position V bed and has a locking gib which permits track position adjustment. The prefocused exciter lamps can be changed in a few seconds and require no adjusting. The "Modulite" may be used for 16mm. or 35mm. tracks and throws an image .070 wide by .003 thick. Manufactured and merchandised by E. M. Berndt Corp., 7377 Beverly Blvd., Los Angeles, the Modulite retails for $450.00.

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By the use of the most improved reflector type bulbs, a movie camera and light support known as "Cine-Lite" is offered that permits taking indoor color movies with any 8mm. or 16mm. camera. It eliminates carrying bulky lighting equipment and moving lights as camera follows subject. Constructed of tubular aluminum with all enclosed wiring, it includes a 20 amp. master switch, four individual light switches and a ten-foot electric cord. Weight with reflector bulbs is four lbs. Retail price $20.00 (bulbs not included). Manufactured by Foothill Photographic Products, 2351 North Garfield Avenue, Altadena, California.



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● *Continued on Page 506*



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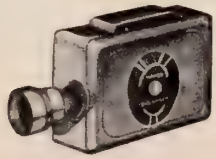
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TITLES and PLOTS

By EDMUND TURNER



A NOVELTY film is suggested here for Kodachrome filmers in which blue sky is featured as a backstop for rare scenic and action shots. For instance, the early morning sky with interesting tree patterns in silhouette; mountain skies with sharply etched peaks and crags in the foreground; at sea or at the lake with the white sails of boats contrasting with the blue sky. Then, as a climax, clouds hearlding an approaching storm. Filmed at half speed, get the approaching clouds as they form and obliterate the blue sky. Then one or two shots of the storm—rain pattering on the pavement or on a pool of water. The storm subsides, the clouds clear away, and the blue sky reappears. A good theme easily matched with music.



THIS TITLE is for those filmers lucky enough to make a cruise in the tropics—to Panama, the Caribbean, Central and South America. Begin your picture with atmospheric shots of the boat's departure and close it with one of the many indescribable sunset shots which you inevitably will make on the cruise. In between will be all those scenes you filmed aboard on your trip. Remember, though, to keep continuity in mind; to film in terms of sequences instead of random "snapshots." Then when it comes to editing, you'll have plenty material with which to put together an interesting movie story of your cruise.



A TIMELY caption for travel and vacation films is this title which is appropriate for movies of such places as Yellowstone, Yosemite, Grand Canyon, Niagara Falls, etc. "Trails For Conquest" suggests a film tracing important historical trails, too, such as El Camino Real in California which is dotted along the way with many interesting old Missions. There are many historic trails also in the great Southwest—in Arizona and in New Mexico. If you are going to old Mexico, perhaps you may wish to follow the old Cortez Trail from Vera Cruz into the interior, filming the historic highlights along the way.



IF YOU have been one of the lucky few to have acquired a shiny new 1946 car, why not star it in a movie that pictures you and the family going places and doing things? You might logically begin with a scene showing your old car being turned in as you take possession of the new, then arriving home to find the rest of the family already planning endless tours and reading over a stack of travel folders. But don't show start of the trip with the hackneyed sequence showing car being loaded with luggage, wheels turning, stopping for gas, etc. That sort of thing is outmoded. Save the footage for shots of the interesting things you will see along the way, when it will be more logical to include views of the car.



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LOAD your movie camera with the new Ansco Color Film. Enjoy the pleasure that comes with making lifelike, realistic motion pictures in all the glowing beauty of truly *natural* color. See for yourself—on your own movie screen—how wonderful your color movies can be.

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Your dealer has 16mm Ansco Color Film in 50 and 100-foot rolls. And after you see your first movies in *living*-color, you'll surely want to make color slides, too. And you can!

For still cameras, you'll find this same Ansco Color Film in 35mm cartridges, 120 (B2) and 620 (PB20) rolls, and standard sheet sizes. See your dealer, today! **Ansco, Binghamton, N. Y.** A Division of General Aniline & Film Corporation. General Sales Offices, 11 West 42nd Street, New York 18, N. Y.

A PICTURE IN THE SUMMER SUN



Photo by Arthur C. Allen for Camp Leelanau

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NEW G-E PHOTO DATA BOOK included with each meter. Or 65¢ at your dealer's.

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The Reader SPEAKS



Finland Processor

Dear Sirs: In your publication Home Movies, April issue, I read the article *The War's Film Orphans* by Mel Crain, and wish to give you some more information.

As to the development of sub-standard foreign-made films outside your country, you gave some details of the various firms in Europe that are developing such films, but you were perhaps unaware that here in Finland it is also possible to have reversal films developed. For a number of years we have been developing all makes of foreign films with good results. We enclose here a couple of samples of our work for you to inspect. One of the samples is taken from Agfa FF negative that was developed as a reversal film. As you can see, it is not easily detected that it is not originally reversal film.—*Meikki Jokimaki Harrastelijain Attia Laivurinrinne L Helsinki, Finland.*

Lots Of Readers Feel Same Way

Dear Sirs: Now for the bouquets! Home Movies has been my favorite movie magazine for the past six years, and the main reason has been because the articles, for the most part, have dealt almost exclusively with the work of amateur filmers. You have consistently come up with articles on various phases of camera activity—how to do this and that, how to build a workable gadget, or how to overcome certain troubles. You include very little of such things as documentary filming in Korea, what associations are doing, and what Senator Doolittle in Washington thinks about movies in the home (if he ever does). Some people may like that type of article, but frankly, I don't. That's why I like Home Movies——amateur articles for the amateur. Please keep it that way!—*Charles W. Gillette, 14 Cushing Avenue, Nashua, New Hampshire.*

About That Phillips Article

Gentlemen: I note with much interest the promise of an early article by Ted Phillips. I requested it in an earlier letter some months ago and am glad it is materializing.

If it is not too late to have included, I would like to request that he explain at what speeds he takes the "speed-up" shots in Burton Holmes pix in which people are walking to and boarding the sightseeing busses at a greatly accelerated action, (much faster than 8 frames per second). As these speeds are in varying tempo, please state the various ones used, whether 4, 2 and/or 1 frame per second. Also what means does he use to get these results? Whether clicked by hand, or by some other means of insuring correct speed.

I would also like to know what type of split-stage device Ted Phillips uses to show the domes of Capitol buildings dissappearing into the roof, Holmes talking to himself through double exposures etc. Any suggestions he offers on how to make better travel pictures and inject human interest into them will be appreciated.—*W. M. Ward, 16140 Greenlawn, Detroit 21, Mich.*

Wants Clubs Listed

Dear Sir: I have been an ardent reader of Home Movies Magazine since 1940 and have enjoyed it immensely. The articles have been exceptionally interesting and educational to the amateur movie hobbyist. I usually finish reading the magazine the first week after obtaining my copy and then find myself impatiently waiting for next month's issue. The only way to control my impatience is to re-read Home Movies or to dig up one of the older issues. Home Movies is an excellent tonic for frayed nerves, impatience, and mental laxity.

Before the war you published a listing of every amateur movie club in the United States giving the name of the secretary, club address, and meeting times. May I suggest publishing this listing of clubs again, either in a future issue or as a separate directory offered for sale at a nominal cost? Many club members and officers would find such a directory most helpful in promoting inter-club relations and correspondence.

I would be happy to hear what your reactions are to this suggestion. You and the Home Movies magazine are about the only means of obtaining such a club directory because you have the largest circulation and reader interest of any amateur movie magazine.—*Francis J. Boichot, Program Chairman, Westwood Movie Club, San Francisco, California.*

§ Now that paper shortages are not so stringent we plan to bring back our Club Directory and will include it in one of the Fall numbers. The staff appreciates your enthusiasm and interest and will welcome any further suggestions you have to offer.—Ed.

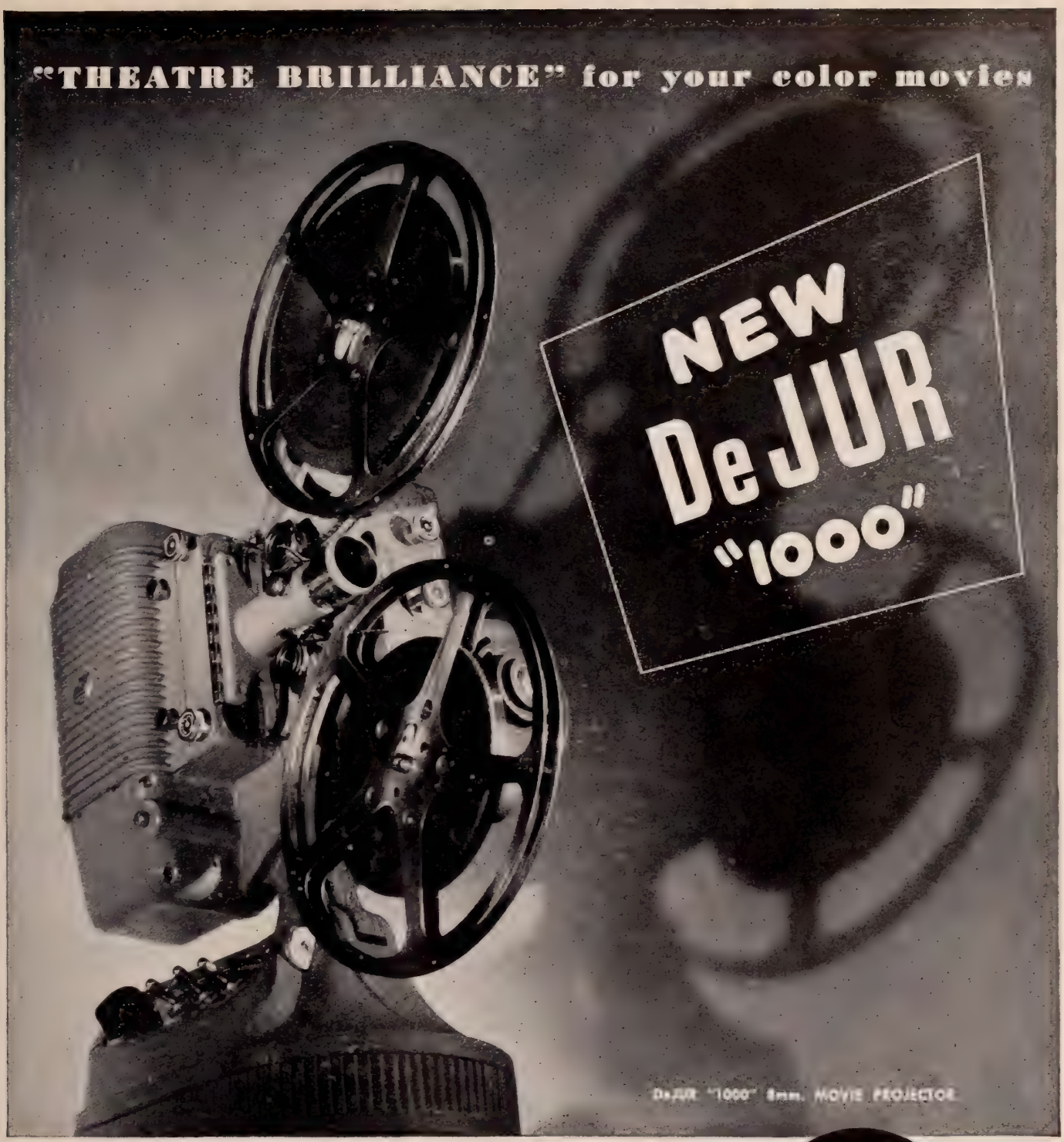




Home Movies

MAGAZINE

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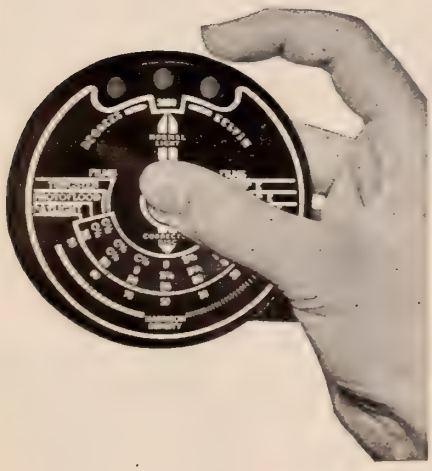
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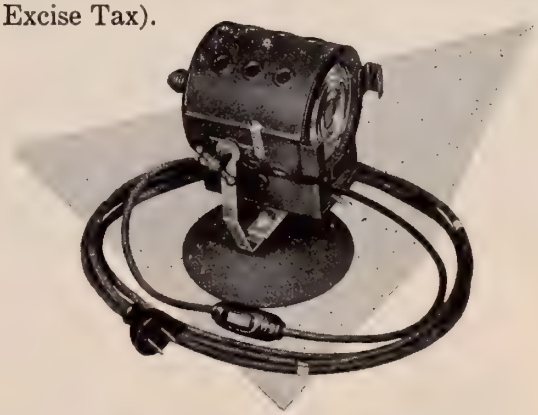
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You can now make titles the way they do in Hollywood—with that professional touch, by using the new Mult-Efex Titler. With this device, it's so easy to make zooms, wipes, double exposures, scrolls, flip-flops, swing arounds, forward and backs, rolls, fade outs, and many other novelty shots like those in Hollywood motion pictures. It is also easy to make process and trick shots and special effects, with key holes, diamond openings and other shapes. Now you can title your best reels in a way that will double the interest in them when they are shown.

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For sale by dealers everywhere. See it at your photographic supply store. Price of standard unit with accessories, $28.00. (Plus $3.15 Federal Excise Tax).



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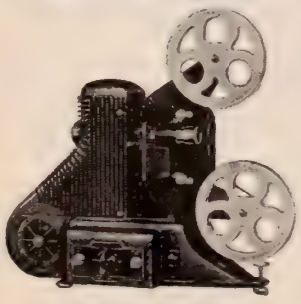
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...now even smoother running, quieter, more dependable than ever. Controls centralized for easier operation.

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● Puppets made of pipe cleaners became the actors in a simple but nonetheless amusing animated movie made by one amateur, depicting a skiing party.



● Backdrop is a blue card with a moon painted upon it. Corn starch served as snow. Figures were bent at each step in the action to impart naturalness.

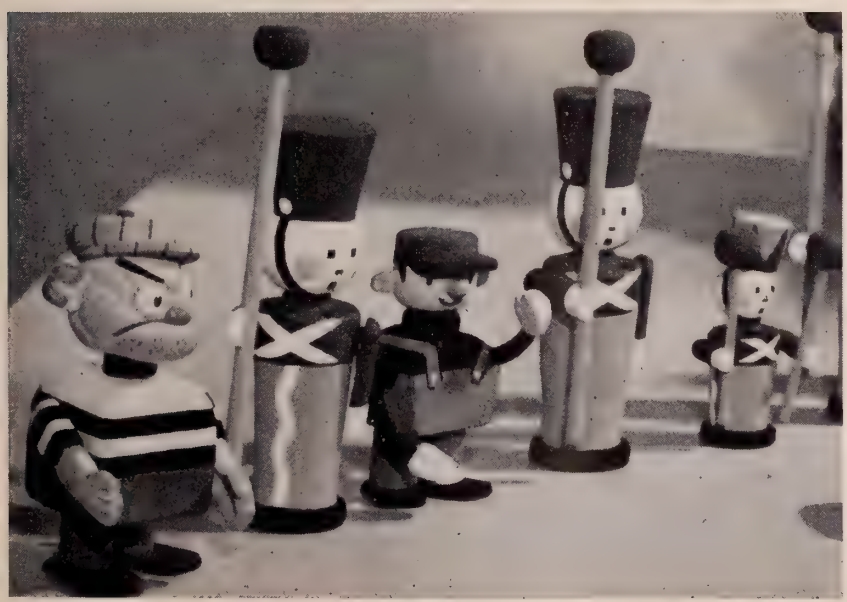
ANIMATED MOVIE MAKING FOR THE BEGINNER

Static Objects Moved And Filmed A Frame At A Time Afford The Amateur An Instructive Adventure In Animation

By N. H. TAYLOR

WHILE live-action cinematography has its many problems, pleasures and rewards, there can be nothing quite so challenging and satisfying to the serious amateur as his first adventure in the art of animation. Don't let the word frighten you! Animation need be neither expensive nor difficult. Once you understand its basic principles, you may amuse and amaze yourself *ad libitum* at little or no cost or effort and enjoy, besides, relief from those "live-action blues" induced by the perpetual filming of babies, dogs, the animals in the zoo, families, picnics, etc.

If your camera will permit single frame exposures, you can make animated motion pictures. Some cine cameras provide a single frame exposure button; others may be made to expose one frame at a time by various expedients such as setting the frame speed at 8 per second and merely flicking the starting button to give a single frame exposure. The rest consists merely in moving the subject or some object within the scene a measured distance between each exposure or interval of exposure, and repeating this procedure until the full action cycle has been completed.

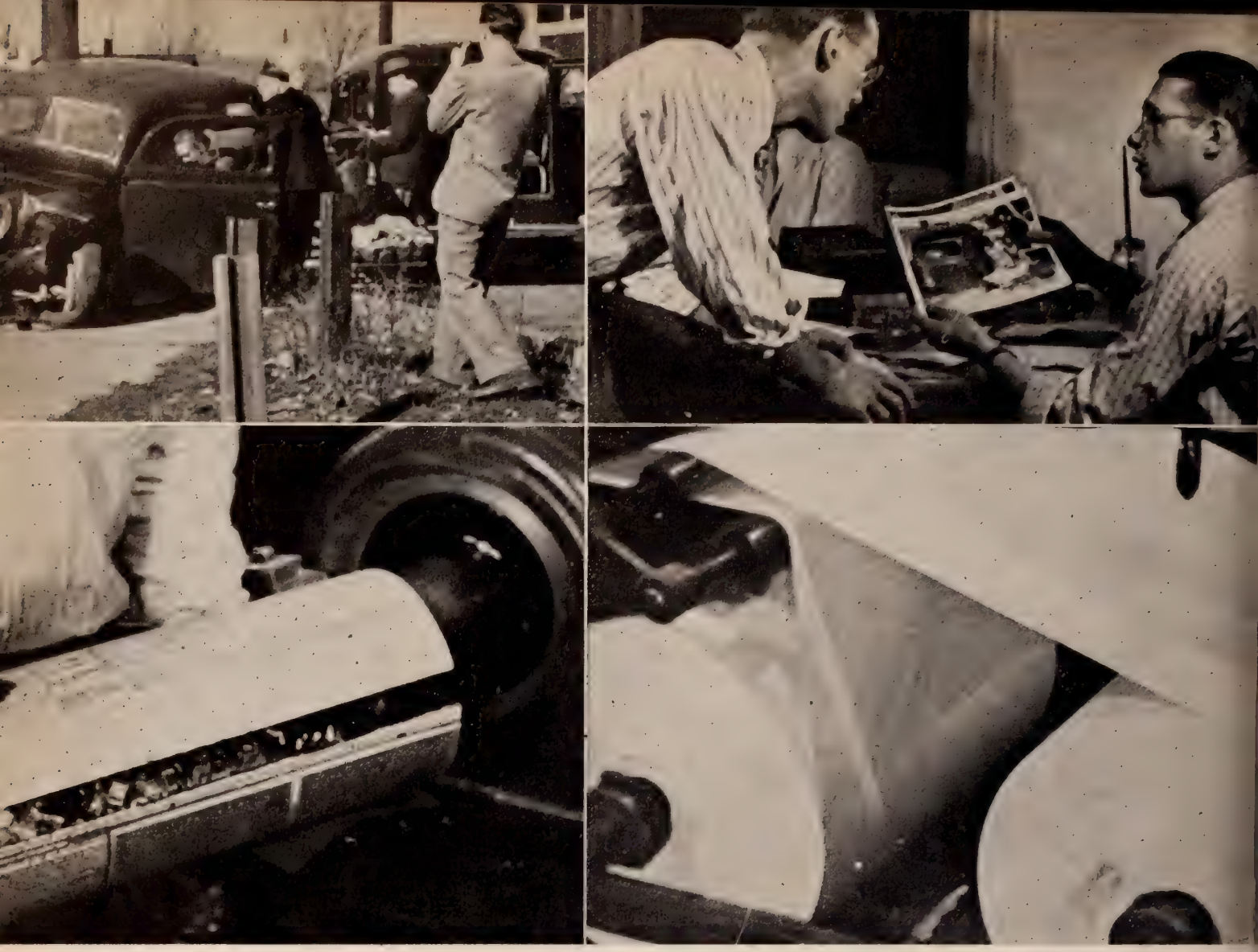


● Edmund Turner, whose animated film "Tiny Town" is described elsewhere in this issue, carved his own puppets from balsa wood. Cast of characters numbered nineteen. Legs are fixed but arms and heads are movable to lend realistic action when expressions are to be emphasized.

Animation, simply, is the creation of motion. It is "making movies" in a real sense, for in live-action work your subject matter is readymade wherever you find it, whereas animation requires imagination and special techniques both in the working-up of subject matter and in the handling of the camera. So if you wish to acquire real stature as a home movie producer, if you know your camera, success in simple animation is yours for a good try and a barrelfull of that stuff of which fine photographers are made—patience.

Animation work falls into several categories: line-drawings, cutouts (or

● *Continued on Page 498*



● Written and produced by the staff of the Royal Oak, Michigan, Daily Tribune, "That's News To Me" presents the full story of how a news event is brought into your home. As pictured in the frame enlargements above, at the scene of a train-auto crash, a reporter and photographer gather the facts in words and pictures. An editor, having read the report, selects the photos that best represent the scene. The reporter's article goes to a lino-

THE STORY OF A NEWSPAPER

How A Cine Hobbyist With An Idea, Aided By His Employee Staff, Produced An Action-packed Documentary Film On The Newspaper Business

By FREDERICK FOSTER

INDICATIVE of the good that often comes through association with a hobby like amateur movies is the recurring instances where the hobby has been applied by an organization in producing a training, documentary or exploitation film explaining its goods or services.

Not long ago the Daily Tribune of Royal Oak, Michigan, found increasing numbers of its readers wanted to go through its plant just to see how a newspaper was made. This naturally made vast inroads on the time and duties of employees, at least until the Tribune's vice president Phillip Miller decided to make a 16mm. motion picture which could be shown to interested citizens of Royal Oak in lieu of a personally conducted tour through the newspaper plant.

The film, "That's News To Me," is largely the product of the Tribune staff. Writing of the script and narrative, directing and supervision of production were by vice-president Miller who has been an amateur movie hobbyist for the past seven years. However, Miller did not handle the camera on this production. This chore he assigned to the Tribune's staff cameraman, Arthur H. Badger. Almost every one of the Tribune's sixty-five employees had a part in the production, either as "actors" or as assistants or technical aids on the production staff.

Every effort was made to keep this film as close as possible to professional movie standards. The script was care-



type operator to be set in type and the pictures to an engraver to be reproduced on a zinc plate. Both type and cut as the plate is called go to "makeup" to be spotted on the page form. The page is cast into a lead cylinder for the press. Forty miles of newsprint is unreeled from huge rolls for each edition. The completed newspaper carrying account of the accident is then delivered by carriers within a few hours of its happening.

fully planned, shot by shot, before any of the filming began. Lighting of the scenes was watched very carefully as was make-up used by those participating in important closeup action. Every scene was shot at least twice and longer than necessary in order to give the film editors plenty of footage with which to work. Super XX Eastman Negative film was used. Black and white was chosen in preference to color because proper lighting of indoor scenes for color work was too great an undertaking.

Filming was done with a Bell & Howell 70 DA. This camera has a turret head with three lenses: an f/1.5 one-inch focussing lens, an f/3.5 one-inch fixed focus lens and an f/4.5 four-inch telephoto lens. A wide angle lens would have proved very useful, especially in the interior shots, but was not available at the time.

Over 1,700 feet of film was exposed, later cut to 430 feet, which has a running time of about 12 minutes. By giving a brief introduction or a longer talk on some phases of newspaper work, before screening the picture, and holding a question period after the showing, twenty to forty minute programs are possible. Total overall cost was relatively low. Figuring time spent, film, processing, editing and addition of sound track, the total cost was in the neighborhood of $2,500, which includes cost of three prints.

The film opens with a series of brief shots of people representing the different departments of the newspaper, then concentrates on a single news event. A spectacular train-auto crash (from the film laboratory files) is followed by scenes of the city editor receiving word of the event. He dispatches a reporter and photographer, who are shown at the accident scene, getting the story and pictures.

They return to the office, the reporter to write the story, the photographer to develop and print the pictures. The city editor looks over the pictures and sends them to the photo-engraving department, where a rapid series of scenes shows how the photos are transformed into cuts.

Moving to the composing room, the film shows how the linotype works, how the pages are made up, mats rolled and page plates cast. A montage of fast shots shows the press in action and the circulation department distributing the papers.

Local interest is added by stressing each of the eight South Oakland county cities which the Tribune covers. This is done by filming the circulation trucks as they drop bundles in front of the city halls or other easily identified buildings in each community.

A series of scenes of individuals perusing the newspaper then rounds out the distribution story, but is followed by a surprise ending. This surprise ending is the climax of a series of scenes, interpolated in the regular action of the film to add the touch of humor

• *Continued on Page 502*





● Note how use of reflector makes possible a full featured shot of subject in deep shade. Reflectors used thus, enable one to make more artistic shots in shaded areas even with Kodachrome.

● In making closeups in bright sun, use of a reflector will lighten up shadows on dark side of subject, affording a more even lighting and general overall improvement of the shot.

Harnessing Sunlight For Your Movies

Reflectors Direct Sunlight Where Needed, Soften Shadows, Imparting Smooth, Professional Quality To Your Pictures

By LARS MOEN

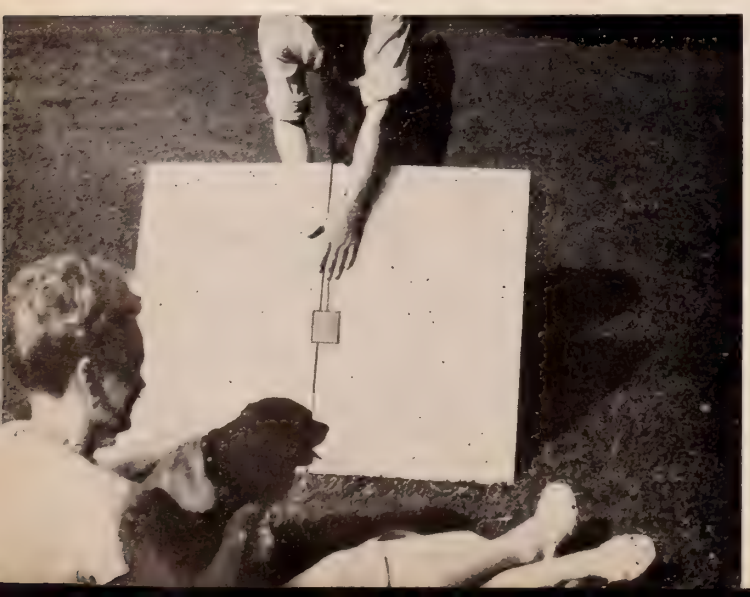
Illustrations By Author

HAVE you ever had the discouraging experience of screening one of your own films shortly before or after a visit to the neighborhood movie house, and being struck by the depressing lack of slickness and glamour in a picture that looked pretty good when you made it? Most of us have, one time or another. Next time that feeling seizes you—take heart! The first step toward progress is a realization of our own shortcomings. The second step is to do something about them.

Viewing the matter as objectively as we can, just what are the basic differences between the elements that enter into a strip of film bearing the magic label, "Made in Hollywood," and our own efforts? When we get right down to facts, they are fewer than might be presupposed.

The film which we use is fully the equal of the rawstock used in the cameras of Hollywood studios, and usually comes from one of the same manufacturers. The laboratory work is usually quite equal to that of a Hollywood plant. So it stands to reason that if we impress on the film an image equal in quality to that of the professional cameraman, both the film and its processing should be capable of carrying it through to the screen. Obviously the secret is not there.

But what about the lens which forms the image? The odds are that the lens on your camera is plenty good enough to make beautiful pictures, and if your outfit is a reasonably high quality one, it is safe to assume that your optical equipment is just as good as that which served on many a Hollywood flicker which you have admired. Of course, one of these days some smart manufacturer is going to bring out



● When using dull reflectors or bright reflectors at some distance, it sometimes is difficult to center the reflected light on subject without walking back and forth between reflector and subject. A small mirror on a string centered in the reflector will throw a concentrated guide beam on subject, enabling setting reflector at proper angle with a minimum of fuss.

a line of super lenses for 8mm. and 16mm. cameras that will be better than those now available for 35mm.—but that is another story.

So, if it isn't the film, isn't the processing, and isn't the lens—what is it? Settings? This might be the case where interiors are concerned, but you do most of your shooting outdoors anyway, and even Hollywood can't make a tree any more beautiful than those which Mother Nature provides in your own vicinity. Glamourous gals? Well . . . we're not going to suggest that your best girl isn't fully the equal of Hedy Lamarr or Joan Leslie. So let's look further.

Offhand, we can think of a few things which the amateur is likely to be a little weak on, and which, were they improved, could definitely give his films more glamour. They are so simple that you may be a little disappointed, but here they are:

Lighting
Composition and design
Make-up
Continuity and tempo

Of these four, lighting is perhaps the most important. After all, light makes the picture, so let's talk about light. And since that topic would be quite enough to fill a book with ease, let's narrow it down to outdoor lighting. Indoors, you may not be able to compete with the array of lighting equpment available in a Hollywood studio, but when you get out of doors, that sun up there is the same one that shines in California, regardless of what the Hollywood Chamber of Commerce may say. That sun is still the best light source available to man, and if your professional brother makes pictures with it more glamourous than your own, it's pretty obvious that there is something about the way he uses or controls it that makes him more successful.

There is—and it's so simple that you may never have thought it worth bothering with—sunlight reflectors. These are convenient panels of plywood or cardboard coated with reflective paint which enable the cameraman to virtually harness sunlight and direct it into the scene where needed.

Not worth the trouble? Too cumbersome for the amateur? Not really important?

Well, the writer, who is old enough to know better, both in experience and in years, recently had to learn all over again—the hard way—that reflectors *are* worth the bother. On a beautiful sunny afternoon, accompanied by a helpful friend and a glamourous model, we set out on a location trip. For some reason, no reflector was available at the moment, and while we should have known better, we didn't want to bother to make one. As often happens in such cases, it was surprisingly easy to convince ourselves that it wasn't really that important.

So off we went and made the pictures—minus reflector. Everything seemed all right—until we saw the pictures. Then we didn't wonder any more whether reflectors were worth the bother; we knew. An attractive model had developed a series of exaggerated wrinkles and skin blemishes. Some of the shots were flat, because of the absence of backlighting. Some with backlighting had such underexposed faces that the model appeared to have changed color. In some she was squinting because she had to face the sun. All of them were hard and over-contrasty.

Shortly after, a similar trip was made in similar circumstances—but this time a reflector went along, and after seeing the results we decided that in the future we might leave the lens at home but whither we go, there goes a reflector or two or three.

Since reflectors for amateur use are usually home-made, let's look at the practical construction problem. The simplest, of course, is a square piece of wallboard, plywood, or any similar material, painted with metallic or white lacquer.

• *Continued on Page 500*



• Shown here is typical result where subject faces away from sun and no reflector is used. Part of subject's features are hidden in shadow.



• Note the difference in this shot showing result of reflector used at a medium distance. Facial features are fully revealed making for a pleasing picture.

• Here a mirror hand held by an assistant throws a backlight on subject. This tends to separate subject from background and the result is much more professional in character. Pictures posed by Troy Brown, Hollywood model.





● Were it possible for every serious movie amateur to sit in on the shooting of a Hollywood scene like this, to observe the cameraman's techniques at first hand, he would gain many cinematic ideas applicable to his own movie making. Here cinematographer Charles Lawton makes his camera ready for the next shot in Columbia Pictures' "Perilous Holiday."

The Screen Is Your Teacher

Your Camera Art And Editing Skill Can Be Improved By Studying The Professionals' Techniques In Latest Major Productions

By ELI WILLIS

WE ALL enjoy going to the movies for the few hours of enjoyment and relaxation they give but for those who make home movies they afford opportunity to increase one's fund of knowledge of filming techniques. By studying on the theatre screen how Hollywood's studios successfully use such cinematic devices as the pan, and dolly shot, the dissolve and the fade, unique camera angles and shot composition, in addition to skillful editing, we can improve extensively the quality of the photography and editing we give to our own pictures.

To study any motion picture with an analytical eye, it is necessary to see it a second and perhaps a third time. The first time we see the picture we absorb it for its story and entertainment qualities, so that in subsequent screenings, we can divide our attention between the story and the cinematic devices that were employed to bring about certain pictorial and dramatic effects.

A good movie is always worth a second viewing exactly as a good book is invariably more enjoyable on second reading. I am sure that you, too, have your "favorites" which you eagerly hope will be revived. John Ford's "The Informer," now over ten years old, has been rescreened yearly and never fails to provide an entertaining evening no matter how many times we have seen it in the past. It is one of the marks of a good movie that what we first thought enjoyable does not become boring in repeated viewing.

In Hollywood today, rescreening of their own movies by all the producing studios is common practice. They find it especially useful in training men from allied fields, such as the legitimate stage and literature, to introduce them to the peculiar problems of movie-making. For movie technique is as far removed from theatre methods or literary story telling as an oil painting is from sculpture. Though fundamental rules apply to any of the creative mediums, individual technical means give rise to unique methods which require appreciation and thorough study.

It is common knowledge that the great Russian movie directors—Eisenstein, Pudovkin, Dovjenko, and many others—learned film technique by studying such Hollywood productions as D. W. Griffith's "Intolerance." Faced with an acute shortage of raw film, they could not afford to shoot haphazardly and rely on experience as their teacher. Enforced economy required that not a foot of film be wasted. This led to intensive study of film methods and they found that one of the greatest aids was the continual rescreening of Hollywood movies imported for special study. By thoroughly studying their structure, they were able to find out what makes a movie click, dramatically as well as cinematographically.

We, too, can learn from Hollywood. The knowledge gained will aid greatly our own movie-making, by increasing our knowledge of technique. It will lessen the amount of waste footage—always a sore spot in any movie-maker's budget. It will add to our understanding of movie problems by furnishing concrete examples of the use of various filmic devices. It will greatly expand our vision of the possibilities of the movie camera and result finally in better movie-making on our own level.

One of the first things to consider is what to look for. We all know that acting alone, does not make a picture. We know, too, that camera work, no matter how brilliant, can not turn a dull story into an exciting one. More fundamental to movie technique is the editing—the cutting and arrangement of the shots. With this in mind, the composition of the shot becomes a part of the much larger vision of the movie as a whole. Individual shots become valued not for their own sake but only as parts of the whole structure that they have created.

In editing what is one to look for? Simply the arrangement of the shots—how and when a long shot is used and then a close-up, when a fade or dissolve is used, the variations in camera angle, the conflicting or complimentary shot compositions, and so on. In short, how various movie methods are interwoven into a composite film. This is what makes a movie, not only in its literal sense, but also in its effect upon the audience. Without a thorough integration of all the elements of film technique through conscientious editing it is impossible to construct a good movie. It is necessary to visualize a scene not in terms of its acting, its scenery, or the camera-work, but rather to conceive it as a composite whole in which every bit of action seen, every shadow of light, every angle of the camera,

is resolved into a single shot which in turn is only a part of a much greater tapestry.

Perhaps if we turn to literature we can see this more clearly. A novel is composed of words which are arranged into sentences. The sentences fitted together into chapters compose the book. Individual words or sentences, no matter how beautiful, attain their full significance and value only when considered as a part of the much greater structure of the novel. A piece of architecture is the same way: one cannot conceive of a building only in terms of its windows and ignore the walls, or consider only the walls and ignore the roof. It is the complete structure that counts, and this is as true of movie-making as any other construction.

Some rather recent Hollywood films which were outstanding for their brilliant editing were "Double Indemnity," "The Lost Weekend," and "Spellbound." In these films there was not an excess shot or an unconsidered film frame. Every screen image was a part of the film and the movie would not be complete if any shot were removed or any added. The entire picture was considered in terms of mounting the individual shots together into a complete unit.

Other recent films are noteworthy for certain aspects of film technique—scenic design, lighting, use of the camera, attention to detail, exceptional acting, excellent sound. "The Spiral Staircase" was full of expressive uses of the moving camera—the pan and the dolly. The rugged story and acting of John Garfield and Lana Turner in "The Postman Always Rings Twice" turned a moral melodrama into an exciting evening at the theatre. The exceptional technicolor panorama shots in "Leave Her to Heaven" established a new high in photographic color brilliance. The extravagant period sets of "Dragonwyck" gave the movie a flavor which it otherwise lacked. The gay frolicsome story of "The Sailor Takes a Wife" made for a few lighthearted movie hours.

We who work on a scale of production that is minute in comparison to Hollywood cannot rely on million-dollar settings or professional acting to put our films across. If we stress, instead, a thorough knowledge of technique, it is possible to make movies as enjoyable and as interesting as Hollywood's. A familiarity is necessary with all the various camera devices—the fade, the dissolve, the pan, the dolly, the close-up, the long shot. Then comes the editing of the film shots—each shot being carefully composed, camera angle selected, and footage length fully determined.

Surely we all recall the very breath-taking scene in "Spellbound" where Gregory Peck and Ingrid Bergman ski

• *Continued on Page 492*



• "The Spiral Staircase" is replete with dramatic scenes such as this in which artful lighting was combined with skillful photography to build suspense in one of the year's best dramatic films.

MOVIE ANALYSIS

By ELI WILLIS

THIS is the first of a series of analyses of popular theatrical motion pictures aimed to acquaint the movie amateur with the new camera techniques of the professional cinematographer. In this series, Mr. Willis will point out the cinematic highlights of various Hollywood films, explain their use and effect in building dramatic emphasis, and suggest how similar camera treatment may be applied by the serious amateur to his picture making.—EDITOR.

"THE SPIRAL STAIRCASE"

★ THIS very excellent murder mystery-thriller has the special attraction of superb performances by Dorothy Maguire as a young mute girl and Ethel Barrymore as the bed-ridden mistress of the mansion. Both actresses, by the sincerity of their portrayals, raise the movie well above its otherwise weakly melodramatic plot. The film itself is interesting to movie-makers because of the great degree to which the moving camera is used and the very excellent cutting at critical dramatic moments.

Indeed there is rarely a shot in which the "free" camera is not brought into play. Panning and dollying are used continually to follow the movement of an individual. Only when the story bogs down into the actors sitting about and talking does the camera become static and the built up tension thus dissipated. A very long and exceptional use of the combination pan and dolly shot was the one that followed Dorothy Maguire as she rushed from room to room about the main floor of the mansion, frantic with the discovery of a murder and the assumed murderer. Her movement is chartered in depth; that is, she moves away from the camera and then up to it rather than across the screen. For a brief moment she stops before the camera in close-up then rushes off to the telephone, the camera panning with her.

More significent are the uses of pan and dolly shots when the camera leaves the individual and tells the story as only the motion picture camera can. In the opening scene, the camera proceeds on a long dolly shot down the main street of the town and simultaneously pans along the street, coming to a stop in front of the Hotel. This not only established the setting of the story but it also afforded a more intimate view of the town. Combining the two camera movements also heightened the action and established an excellent tempo for what was to follow. Another imaginative pan shot occurs when, after we have seen in various

• *Continued on Page 494*



● Using a corner of his bedroom for a workshop, Edmund Turner spent the better part of his spare time for a year fashioning the sets and puppets for "Tiny Town," 400 foot 16mm. Kodachrome animated novelty film.

● Below is frame enlargement from main title of "Tiny Town" which introduces picture in keeping with the best professional style.



MOVIE MAGIC WITH PUPPETS

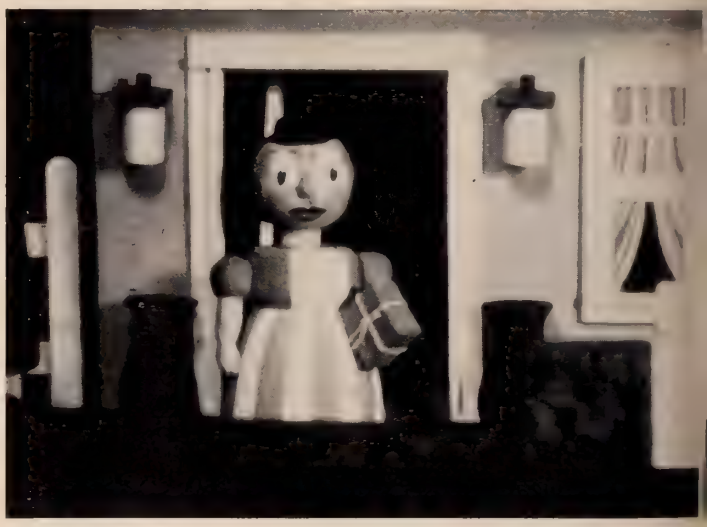
Extraordinary One-man Project Of Puppet Making, Skillful Art Work And Animation Is This Movie of The Month For August

By J. H. SCHOEN

THE AUGUST Movie Of The Month more than measures up to the predictions we made for it when, in the December issue, we described the pretentious animated filming project then being undertaken by Edmund Turner of Detroit, Michigan—the same Edmund Turner whose clever titles appear each month in HOME MOVIES.

Out of the welter of eighteen months hard work has come one of the most delightful animated cartoons ever to be filmed in Kodachrome. "Tiny Town," running 400 feet in 16mm. color, is not only a milestone in Turner's endless activity as a movie hobbyist but a splendid example of what imagination, artistic ability and infinite patience can accomplish in the field of amateur movie making.

Last December we described Mr. Turner's activities in preparing his sets and puppets. At that time he had spent more than a year on the picture's preparation, had done all the work alone in his spare hours evenings and week ends. Each puppet was first designed on paper, then carved from wood with no other tools save a single-edge razor blade.



● This is Dolly Wood who received a surprise package containing a collection of jewels, a prize awarded her as winner in a national contest.



● The policeman pursues thief into and up on the stage of a theatre where a magician performs. The magician proves thief's nemesis.

In some cases, clay was employed in molding heads of the figures and in adding character touches.

The numerous sets were constructed down to the minutest detail and display Turner's unusual talent for design and modern art. There's Ah Mee's hand laundry, the barber shop and the bank next door, the fashion shoppe, and the theatre, just to mention a few. Odds and ends of string, blocks of wood, colored paper, buttons, washers, discarded broom sticks, fishing tackle, etc., went into making sets and puppets. Turner's children and their playmates enjoyed months of eating Good Humor ice cream bars so that the sticks could be saved and used by Turner as ties for his miniature railroad track. Mr. Turner constructed a complete miniature city as a stage for his tiny animated players to perform upon.

The picture begins with the Tiny Town Limited speeding through a lush green contryside. One is immediately attracted by the way Turner simulated puffs of steam from the locomotive whistle with pieces of cotton; by the detail of each tiny car; the semaphores and the wig wag signal at the grade crossing.

Presently the Limited arrives at Tiny Town station. A mechanical crane selects a package from a flat car and deposits it on the station platform. There's a dissolve here to a street scene. We see an express wagon bearing the package to its destination, the home of Dolly Wood. It is delivered to her door and we are shown contents of the package when the next scene takes us inside Dolly's home. It is an assortment of colorful jewels and a letter accompanying them, shown in closeup, tells she is being awarded the prize jewels as first award in a national contest.

Dolly plans to place them in the local bank for safekeeping but she fails to reckon with a burglar outside watching her through the window, and who apparently had advance notice of the valuable prize. Dolly sets out for the bank and the thief follows her, ducking behind trees, bushes and fences occasionally to elude detection.

At the bank he waits outside until the jewels are safely deposited and after Dolly leaves, he goes inside and holds up the bank. He makes away with the tiny safe in which the jewels have been placed and soon is pursued by the town's lone policeman.

The crook takes refuge in an alley near the theatre as the policeman almost catches up with him. Then while the officer's back is turned, the thief sneaks into the theatre through the stage door, pushing the safe before him.

In the meantime, with her jewels supposedly safely deposited and with time on her hands, Dolly Wood decides to go to the theatre after reading the billing out front announcing a big magic show.

Turner's camera takes us inside the tiny theatre at this point and one of the most extraordinary sequences of this film begins when the curtain rises, revealing a miniature

• *Continued on Page 491*



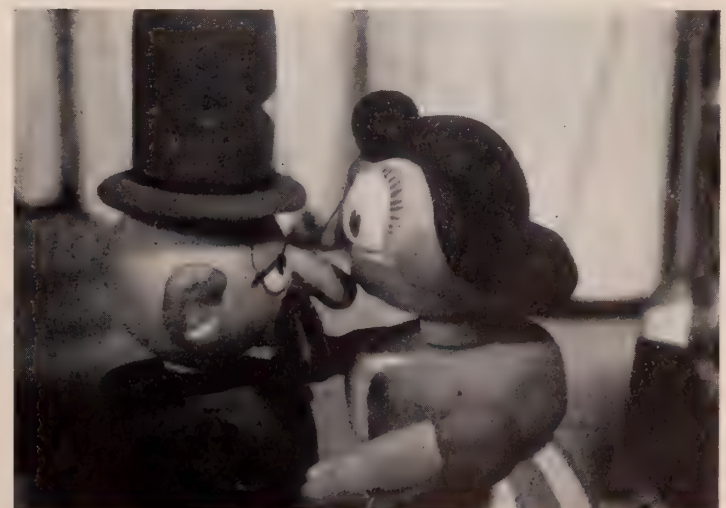
• This is the bank where Dolly placed her jewels for safekeeping, only to learn later a crook held up the bank and stole safe containing jewels.



• The town's lone policeman pursues the thief. Here the crook eludes him momentarily by ducking behind a board fence. But the chase continues.



• A wave of magician's wand turns pursued thief into a bound prisoner ready for the policeman to trundle him off to Tiny Town's bastile.



• In appreciation for his bravery in capturing thief and securing return of her jewels, Dolly Wood plants a kiss on officer's nose, sending him into a dizzy spin.



● This hastily constructed "blind" enabled author to secure rare shots of humming birds building a nest and rearing their young. Endless patience, of course, was an important factor.

SCENES, SOUND AND SONG

How Verse And Thematic Music, Combined With Nature Shots, Made Entertaining Pictures

By EMMA LESTER SEELY

"WHY NOT try the artistic approach in your next movie?" I suggested to a friend recently. "But I have none of the artist in me," he exclaimed. "One has to be born artistic to make movies like that."

But how wrong he was. With few exceptions, every movie amateur possesses some trait of artistic ability, an inborn creative urge that finds expression through his camera. Otherwise, how do we account for his taking up the hobby of *making* pictures?

Taking the artistic approach suggests interpreting scenes of beauty and action in terms of artistic compositon, then combining poetry (art) or music (art) in their presentation on the screen. Pare Lorenz utilized this technique in producing his immortal documentary films "The Plow That Broke the Plains" and "The River."

The scope of the amateur, of course, is somewhat limited compared to that of the professional. He cannot combine sound and picture on the same film, but he can apply other mediums of sound in the presentation of his films that will do equally as well, providing that first he has a *picture*. This picture should be based on a unifying idea and developed in a flow of logical continuity. Unlike a salon print, one just can't hang a movie on the wall for friends to admire and appraise. Combining scenes thoughtfully filmed with good editing and titling, and presenting them with sound should be our ultimate goal.

A basic idea, of course, is the important thing. Once a filming idea jells, it doesn't take long for enthusiasm to set the wheels of filming in motion. Most of my movies are based upon ordinary subjects around our home: the seasons, the first snowfall, birds, animals, etc. One dull, cold day in January I was saying goodbye to a friend moving to California. As she talked about the celebrated climate of that state, I became a bit envious. This feeling was dispelled the next morning, however, when I arose to find that a light, clinging snowfall had transformed Cleveland into a fairyland. Every tree was mantled in white. How wonderful to have a change of seasons, I thought.

I found myself thinking up verses which I tentatively titled "The Hand Behind the Seasons." I decided to apply this theme to pictures. I made a search through my many reels of miscellaneous shots and here I found a great deal of material just waiting for a unifying idea such as that of the "seasons." With the addition of a few winter shots, which the surprise snowfall made possible, I set to work at once to make the picture a reality.

Music and poetic titles would be two important elements in the picture's construction, so I had my record library at hand plus several books of verse which aided me when my own poetic talents would fail with an appropriate caption.

"In Winter when the winds blow cold
And tingling frosts abound, . . . "

suggested wind blowing the snow on a bank of a half frozen stream. Then followed a jolly children's sleigh ride and our cocker spaniel playing in the snow, both to the tune of Jingle Bells. Niagara Falls where I had spent a bitter, cold day filming that winter wonderland. Nothing less than Rachmaninoff's Prelude in C♯ Minor (2nd part) could express the thundering of that water as it fell on icy peaks below.

"Then slowly right before our eyes
Great wonders soon appear,

Thus Spring, the morning of the year,
Is wakened from her sleep."

Signs of spring are many and intriguing. No two people would recognize the

● A fortunate experience for author occurred one spring when a pair of robins decided to build a nest on the sill of an attic window of her home. Thereafter, the entire drama of nesting and rearing of the infant robins engaged her camera, resulting in one of the rarest bird studies available in 16mm. Kodachrome.







same symbols. To me Spring means the first crocus; pussy willows and forsythia; trilliums and violets in the woods; maple sugaring in Ohio; cherry blossoms in Washington and a bird's nest in a leafless tree. Mendelssohn's Spring Song just sang its way into this sequence—

"Come plow your fields! Come sow your seeds!
All peoples must be fed!"

This called for a shot full of action which I was fortunate enough to find. A black and white team of horses plows to the familiar hymn, "We plow the fields and scatter the good seed on the ground."

"Sweet Summertime with days so long—"

accompanies scenes in a Southern Fete sequence, full of graceful action and color. The next four lines were illustrated quite specifically:

"From mountains to the sea are sounds
And sights that charm and please;
A waterfall; a warbler's call;
A wheatfield in the breeze!"

The last verse about Autumn is pictured with gorgeous foliage in New England while Kilmer's "Trees" seemed the most appropriate musical accompaniment. Then cornstalks and pumpkins suggestd 'Come Ye Thankful People, Come," while a graceful, white Church spire framed by two tall evergreen trees, closed the illustrated poem.

"When Autumn brings us crisp, cool days,
How vividly she's clad!
Rich reds, soft browns and glowing golds.
Why should our hearts be sad?
Her flaming foliage tells us
As the harvest days draw nigh,
The hand behind the Seasons is
The Almighty Hand on High."

Another way to combine poetry and music with a movie is illustrated in my film called "Jenny Wren at Home." This film pictures three wren families at different stages of home life. This was tied together by a story in verse to fit the action which is narrated during projection of the picture. Background music is played between the verses and subdued during the narration. For the close-up shots of Papa Wren singing I use an actual wren song recording:

"Then he'd sing and he'd sing
Till you'd think that his throat
Would burst with just pride
As he warbled each note."

I remember how this enthusiastic song of his had awakened me for several mornings—much too early. But Mr. Wren kept singing on the pointed top of one of three clothesline poles near his wren house. That was the scene I wanted! I selected one of the poles which had as a background a red maple tree against the blue sky. The others I covered with wobbly box covers to discourage his perching there. My camera with the 2½ inch lens was left set up on the tripod about six feet from the pole to get the wrens used to it. Since I wanted half slow motion, I set the camera speed at 32 frames and advanced the shutter opening one stop wider than the light-meter reading.

Sure enough Papa Wren perched several times upon this pole. My next hope was to be there at one of those times. The family was in "jitters" watching me dash out several times, slowly crawl into position and wait and wait while the wrens preferred the seclusion of their little brown house or sang from a nearby bush. Eventually the three of us connected and the singing sequence was recorded.

The second wren house was very drab looking but about ten feet away on the fence were some hollyhocks blooming. I then resorted to a little nature "rearranging" as I call it—that is, to bring within the camera's field the subjects I wanted to show together. Soon hollyhocks were "growing" on both sides of the wren house. This sequence was captioned with the following verse:

"Now this Mother Wren in her house on a fence
Would peek from her hole, with a look of suspense!
Not knowing how pretty a picture she made
With hollyhocks near, as she watched unafraid."

Further along in the reel is a scene that is always important in any bird film—tiny eggs secure in a protective nest. The wren houses in our yard are deep and dark inside, making it impossible to get a shot of any kind of the interior. However, I was able to find another wren house in a nearby yard, unoccupied that season, the top of which was removable. I removed the eggs and later the baby birds from their original nest and placed them in this nest in order to photograph them in appropriate setting. For closeups, I mounted my camera in a typewriter titler, framed the nest within the title card holder and filmed away. The scenes are vivid on the screen. The colorful papa wren sings gaily while his devoted wife peeks out at him occasionally from the front door of their diminutive cottage.

The movie amateur who remains inactive with the excuse there is nothing worthwhile to film, reminds me of a statement I once heard from a lecturer who said: "A painter usually starts with an empty canvas and a head full of ideas, while the average photographer often starts with a viewfinder full of possibilities but with no ideas in his head." Good movie making ideas are everywhere.









● Scenes above are 16mm. frame enlargements from two of Mrs. Seely's films on nature subjects—"The Story of Mr. and Mrs. Anthony Swan," and 'The House Wren." The first picture is a record of the nesting habits of swans and shows the peculiar reaction of both male and female when the unfertile eggs fail to hatch.

The second picture is a studiously filmed record of the nesting habits of the familiar house wren. The film depicts the watchful care of the male as the female cares for the eggs. Later the eggs are shown, then we see the nest after wrens are hatched.



● In using the Norwood "Director," the meter is held at the subject position and pointed toward the camera. In this way it evaluates all useful photographic light.

A NEW APPROACH TO EXPOSURE CONTROL

Exposures Based On Incident Light Measurement More Dependable Says This Hollywood Cameraman

By RALPH A. WOOLSEY, S.S.C.

IN FILMING motion pictures, the technique in determining correct exposure should not assume too much importance. This is a mechanical matter that should be quickly disposed of in favor of more concentration on story, composition and other creative factors. Yet a great many movie makers get so wrapped up in the exposure problem that they forget all about the picture they are shooting. It has been said that if some of these good people were turned upside-down, a different type exposure guide or meter would fall from each pocket.

Of course everyone knows that correct exposure itself is very important, particularly where color film is concerned. But it can be an elusive quarry, and that is no doubt why so much attention has been given to methods and equipment calculated to capture it. Nevertheless, in spite of all the pet devices and schemes in vogue, exposure control often slips through the fingers of its would-be captors, and it has become a favorite topic for discussion or argument among photo enthusiasts everywhere.

Exposures may be based on measurement of either the light falling on a subject, or the light reflected from it. While at first it might seem that reflected light should determine exposure, experience has shown that such is not always the case. Exposures based on reflected light may be seriously in error whenever the subject is predominantly either dark or light. While these errors are not too apparent in black-and-white because of the wide film latitude, they degrade picture quality none the less. With color film, even slight exposure errors may noticeably affect the brilliance of the final result. More important yet is the marked loss of color fidelity produced by departure from correct exposure.

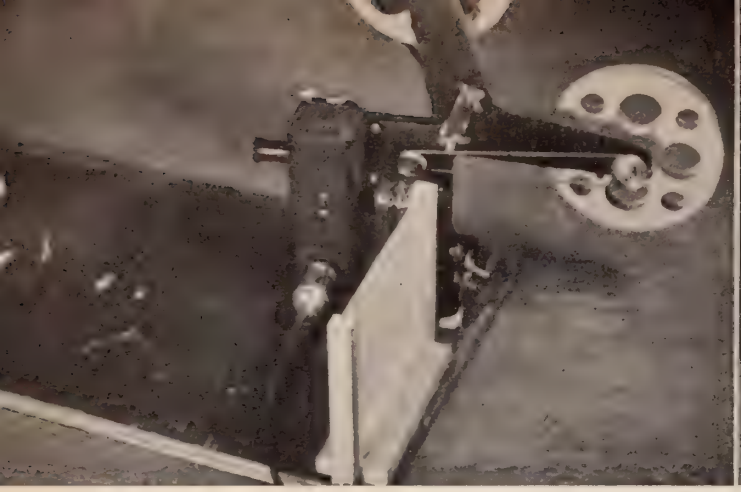
Two factors govern the physical appearance of any object or scene. First is the light which illuminates it, called *incident light*. Second is a characteristic of the object itself known as *reflectance*, which determines whether it is white, gray, black, red, green or any other tone or color. Reflectance is the *percentage* of incident light of various wave-lengths which the object reflects. This percentage never changes, even though the intensity of incident light may vary tremendously. That is why the eye always sees black as black, gray as gray, red as red, and so on, regardless of whether viewed under brilliant sunshine or by the light of a match. The eye automatically adapts itself to any prevailing light travel so that the reflectances of individual objects may be represented by the proper tone and color responses.

Ideally, photographic reproduction should follow the same process. A white object that always reflects most of the incident light should always be represented by a heavy silver deposit on the film, while a black object of low reflectance should always appear as a thin deposit. All other degrees of re-

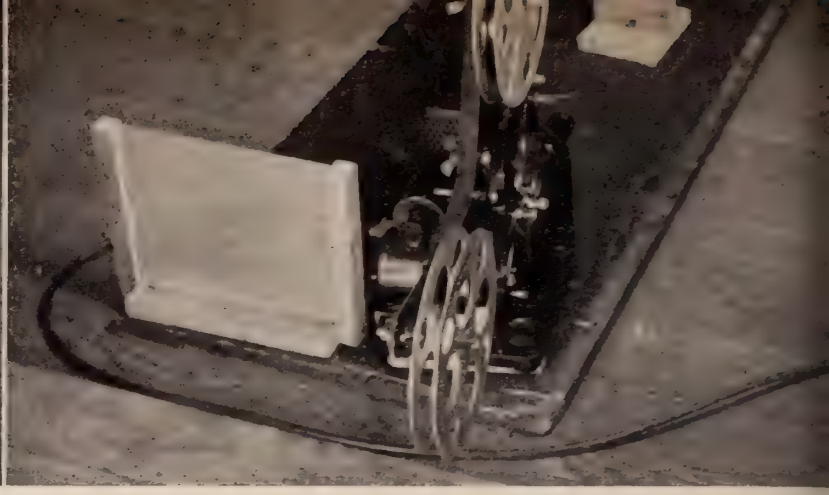
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CAMPING OUT—Photo on opposite page pictures the recreational facilities at Stanley Lake, an overnight camp near Sun Valley lodge and reached via the Union Pacific. Use this picture as the background for your vacation film main title, arranging title text over the photo and filming at a distance of thirty inches with a 1.25 diopter supplemental lens before your camera lens.





● Fig. 1—A projector, mounted on a baseboard, offers a means of viewing film during editing by projecting the image on a ground glass screen.



● Fig. 2—Image is projected on a small mirror which reflects it upon the ground glass panel set in frame next to projector, as shown here.

MAKE IT YOURSELF!

Gadgeteering Is Fun! It Can Provide Many A Helpful Accessory For Movie Making, Editing And Titling

By ARTHUR H. SMITH

NOT LONG ago I discovered that my greatest equipment handicap centered around editing and titling. Wartime shortages plus a limited budget were restricting my aspirations toward smoother, more professional-looking movies until necessity gave birth to invention and I made my own film viewer, editing basket and titler.

These workshop creations have added considerable pleasure to my hobby in addition to enabling me to improve the overall quality of my films. One of my earliest discoveries was that the serious amateur soon finds need for a device similar to the professional's "Moviola." This is a mechanical viewing device that makes it possible for the film editor to examine the film with the image enlarged and in motion as it would appear on the screen.

In recent years, there have been viewers placed on the market affording the amateur similar facilities. These range from the simple device permitting the film to be viewed slightly magnified to those which actually produce motion in the enlarged image. Amateurs who have found such equipment beyond their immediate means, have built substitutes. The "action" viewer, of course, is the most helpful and for this reason, many amateur versions employ the use of a projector.

Here is a method of constructing a film viewer in which the projector is used to both enlarge the image and show it in motion. I used my old model C Eastman Kodascope, although the plan is adaptable for use with any model or make of projector. Base of the unit consists of a board approximately 1½ feet by 3 feet in size. Place projector on the right side of the nearest end. At the far end of the board place a small mirror mounted on a movable wooden block as shown in Figs. 1 and 2. On the left side of the nearest end of the baseboard and adjacent to the projector, place a ground glass screen also mounted on a movable block of wood. With a reel of film in the projector, move the mirror back and forth to frame the picture upon the ground glass screen. Move the screen back and forth until it is filled by the picture.

Frequent focusing will be required during this adjusting period. After all of the above requirements have been met, mark projector position by a heavy pencil line or nail wooden cleats to base to form a permanent frame to mark the space occupied by the projector.

The mirror and the screen mounting blocks may now be fastened down. At any time when the viewer is to be used it is only necessary to place the projector on the baseboard and focus the picture. It will be found that threading the film in the usual manner will make it appear properly on the ground glass, as shown in Fig. 3, even though it is being "rear-projected," since the screen image has already been reversed by the mirror.

Where it is desired to use the viewer without extinguishing room lights, the screen should be shielded with a cowling made of cardboard and painted a flat black.



● Fig. 4—This simple titler was easily made in a few hours in author's garage workshop. It affords filming titles of various size, also zoom effects.



● Fig. 3—Image appears in proper position on screen, with relation to right and left, inasmuch as the image is reversed again to normal position by mirror.

In editing movie film with this viewer, it may be slowed down or even stopped to locate the exact frame at which to cut. This is important, especially in cutting in spoken titles where the accepted practice is to cut in the title at a point about three quarters through a scene in which subject is shown speaking. Sometimes this action, as registered on 8mm. or 16mm. film, is so indistinct as to be hard to detect unless the film is projected.

Probably no less important than a good film viewer is a means for facilitating quick and easy handling of film strips in a manner that will keep them dust, dirt and damage free and at the same time afford some orderly manner of keeping the strips ready for splicing. Here again the professional film editor has found the answer in a large muslin bag into which the film lengths are emptied as they come from the reels.

My version of this accessory is pictured in Figs. 5 and 6. I built a simple wooden rack 12 by 20 by 30 inches. The bottom is a solid panel of plywood and four casters are mounted underneath to make it easily movable. The rack extends upward another 10 inches at the back to hold a novel clip arrangement for the film strips. This is a length of coiled spring of large diameter. The spring is stretched at intervals so that at about every other inch the turns of the spring are close together. Thus ends of the film strips may be inserted between the turns which hold the strips secure until ready for splicing.

A muslin bag fitted to the frame, as shown, allows loose ends of the film strips to be dropped inside. Here the film remains, free of dust and damage, and there is none of the time-consuming bother of winding and rewinding each strip each time it is to be inspected in the editing process.

Planning a film titler I decided on the vertical type for greater flexibility as pictured in Fig. 4. For the foundation I used a standard drawing board bolted with stove bolts and wing nuts so it could be removed and used to prepare title cards. Two grooved side pieces serve as tracks for the sliding camera bracket which has square brass rods acting as runners for the uprights. A hole in the bracket takes the camera place. A rope passes through pulleys on mounting bolt to fasten it firmly in the top cross and tie to screweyes in the camera bracket. With this rope and pulley arrangement I am able to achieve various heights for photographing title cards of any size. "Zoom" effects can be obtained by raising and lowering the camera with the rope while photographing.

With this vertical stand titles may be placed and removed quickly without resorting to thumbtack fastenings. For cameras with finder not corrected for parallax, the drawing board may be pre-marked when positioning titles.

Pictured at right of titler in Fig. 4 is a portable light control switch box. This is the equivalent of the junction block used in all large studios and permits plugging in several extension cords for lighting equipment and etc. There is a separate switch controlling each outlet and lights may be switched from parallel to series to halve the current as an expedient to extending life of photoflood lamps. This accessory is especially helpful in titling where the floodlamps are dimmed between the filming intervals.

The progressive amateur will always find need for equipment and accessories as yet not generally manufactured and offered for sale. In building his own, he not only adds pleasure to his

● *Continued on Page 497*

● Fig. 5—This convenient editing bin was copied from the professional. It makes frequent winding and rewinding of film strips unnecessary, holds ends of film in spring clip in orderly manner ready for splicing. Muslin bag keeps film off floor, safe from dust and damage.

● Fig. 6—Showing detail of film holder. This is a length of coiled spring of large diameter nailed to baseboard. Ends of film are merely inserted between turns of the spring and are there held firmly in place until needed for splicing.





Control Panel For Toy Projectors

Nothing Fancy But Very Practical Is This Home Made Control Panel For Early Model Movie Machines

By JOHN M. GREGORY



● If you began your movie making hobby with one of the inexpensive toy projectors, you can get improved service from your machine by adding to it the control panel pictured here and described by author on this page.

OWNERS of toy projectors may be interested in constructing a control board, the addition of which will bring 100% more operating ease and efficiency to the cheapest projector. This control board was designed for and installed on a Keystone Model E-67 projector but, with slight modifications, can be adapted to fit almost any other make or model.

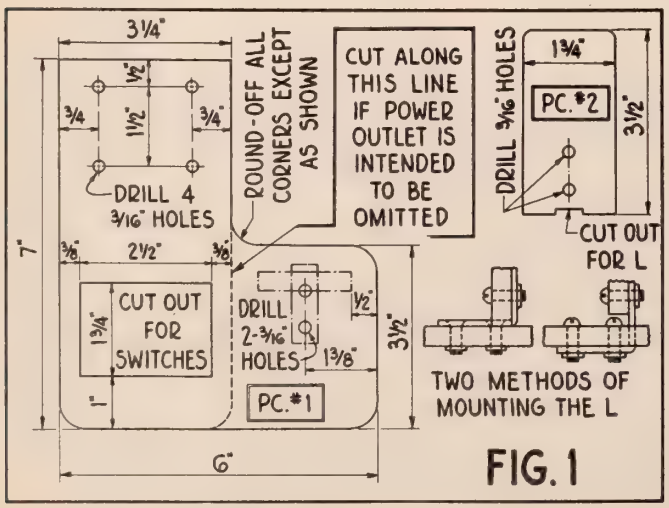
Before this control board was added, the projector lamp flashed on as soon as the extension cord was plugged in and, although the motor was controlled by a rheostat, the motor could not be used unless the lamp was on also. This meant either leaving the projector lamp lit while unsnarling a film jam or pulling the extension cord plug out and switching on the room lights. Also, the original wiring hook-up barred the use of the motor for rewind purposes as it was not desirable to have the projector lamp lit all the time. Wishing to rectify these shortcomings of the projector the author designed this control board, a simple project that took but one evening to construct and install.

The control board enables the projector operator to switch either lamp or motor "on" or "off," independent of each other, and, in addition, provides an extra power outlet. The author uses the upper socket of the power outlet for plugging-in a small night light to facilitate threading of the film and for providing any necessary light needed during projection, emulating a standard "built-in" feature of all higher priced projectors. The lower socket of the power outlet is used for plugging-in the main light of the room in which the guests are seated, providing finger tip control of the "theater" illumination—a professional touch that adds much to your audience's enjoyment of films. None of them will have to keep jumping up and down to turn the room's lights on and off, in between reels.

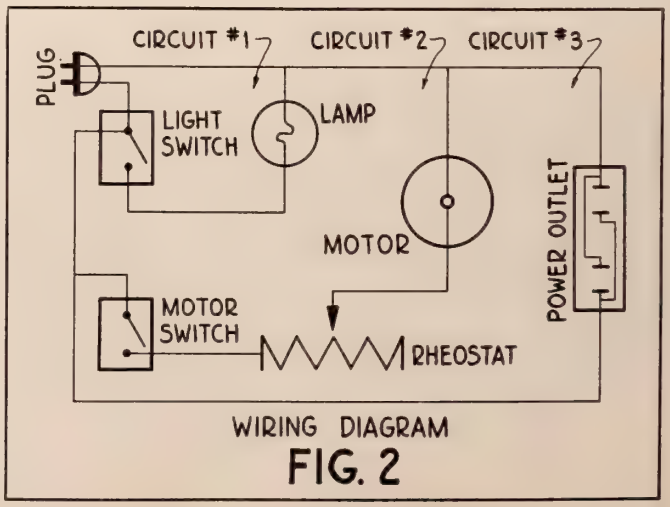
The cost of this innovation was about one dollar—a small investment which has paid large dividends in saving of time and ease of operation of the projector. The materials used were as follows:

One piece of 3/8" plywood—6"x7".
Six 3/16" stove bolts—5/8" long.
Two 3/16" flat head bolts—5/8" long.
Four nuts—square or hex—for 3/16" bolts.

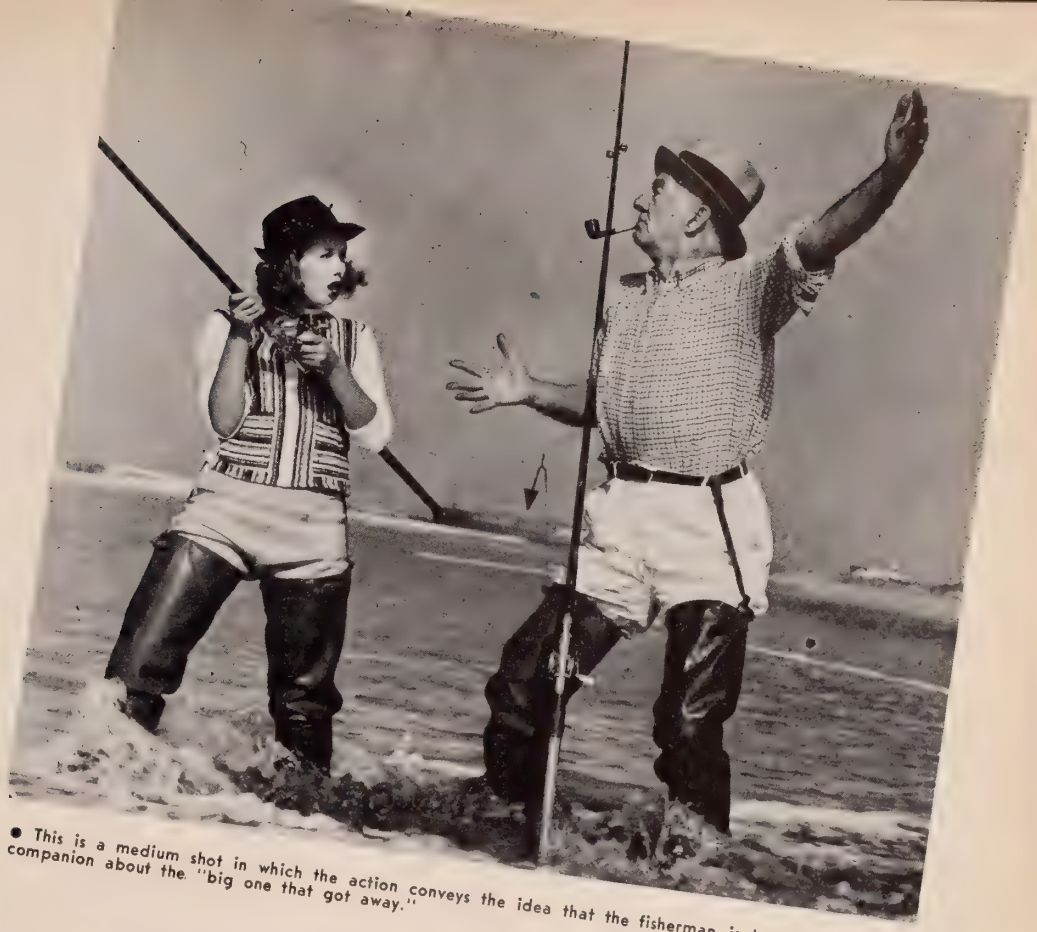
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● Diagram above affords details for making the control panel and for attaching same to projector.



● Follow this diagram for wiring control panel switches and outlets and connecting same with the projector.



● This is a medium shot in which the action conveys the idea that the fisherman is bragging to his companion about the "big one that got away."



● Shortening length of the medium shot and cutting immediately to a closeup of the man, heightens interest in what he is doing.



● Climaxing the short sequence is this reaction shot of the girl expressing amazement at the fisherman's statement—concluding the group of three shots that tell the story more impressively than would the medium shot alone.

SEQUENCE SHOTS

★ THE AMATEUR is often admonished to "move in for closeups!" "Get some reaction shots!" "Show action in a *sequence* of progressive shots instead of a single shot!" If such statements are Greek to you, study the illustrations on this page. At top we have a medium shot of a fisherman bragging to his companion about the size of the "one that got away." Flashing on the screen for the customary five or six seconds, the shot would have only a minimum of impact upon an audience unless followed up by complimentary shots such as the cut to the closeup of the fisherman (center) and followed by a reaction shot of the girl as she expresses amazement at the fisherman's statment.

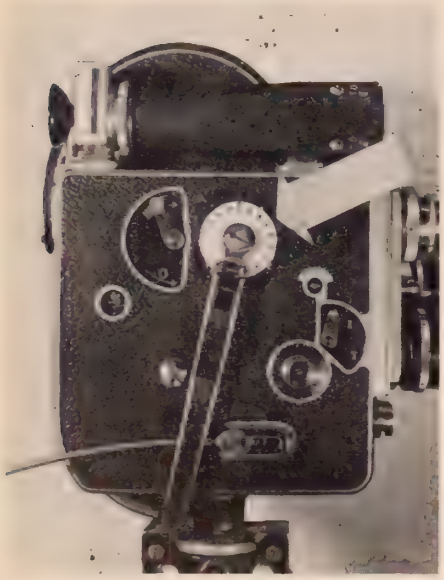
Three separate takes—but what a big difference in the story-telling value on the screen! Try this technique the next time you make a movie involving people, whether pictures of the baby or a picnic or vacation record picture.

Experimental Cine Workshop

- GADGETS
- TRICKS
- SHORTCUTS

$1 to $5 are paid readers for ideas for gadgets, movie tricks and short cuts in movie making used on this page. Describe your gadget or idea briefly and submit it with rough sketch or photo to "The Workshop Editor," Home Movies, 6060 Sunset Blvd., Hollywood, California.

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★



Frame Counter

For the serious movie maker who desires to make such trick camera effects as split-stage shots, lap dissolves, etc., involving winding back film in the camera, an accurate frame counter is imperative. Few cine cameras come equipped with this accessory but a satisfactory counter may be fitted to most as follows:

First obtain a sheet of paper known in the mechanical engineering field as "polar coordinate paper." Keuffel & Esser's No. 343A, readily obtainable in most stationary stores, is the one to use for a counter chart for such cameras as the Bolex where one revolution of the winding crank or key equals the passage of thirty-six frames of film before the lens. On this paper, the divisions are spaced at 10° intervals.

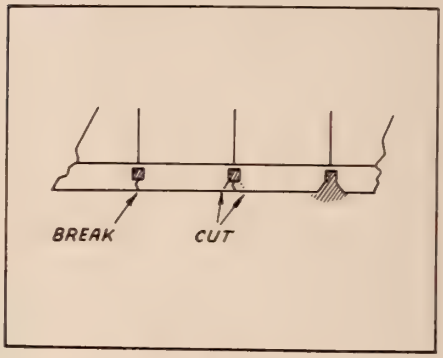
Cut out a disc of appropriate size from center of the sheet and punch out a hole in the center large enough to slip over the winding crank handle. Glue disc to case and further secure it with scotch tape.

In applying this disc to a Bolex camera, as pictured above, hub of the winding key becomes the indicator. A small piece of paper is glued over the hub and an arrow drawn upon it. The frame numbers are inked in around perimeter of the disc.—*Dale R. Simonson, Washington, D. C.*

Meter Conversion

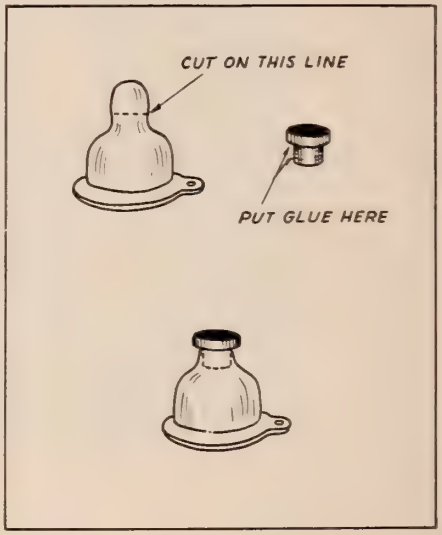
I recently purchased an exposure meter and found that it was calibrated for direct reading for Weston 12 film at 1/25 second. This made it necessary for me to take a reading and then transpose it by revolving a scale disc attached to the case.

To eliminate these steps and thus enable me to get direct readings for the film I use, I made a paper scale, marked off the same as the original, but with the f/ stop figures changed to read for Weston 8 at 1/32 second, the exposure speed of my camera. With a piece of scotch tape I mounted this scale on the glass window of the meter in such a way that tip of the meter needle shows clearly above it.—*I. W. Rhodes, Norfolk, Va.*



Prevents Film Damage

When a sprocket hole in a film becomes torn, cut a V-shaped notch from the outside corners to the edge of the film, using a small pair of scissors. This removes both the danger of the film becoming torn by catching on some object, and obviates the necessity of an immediate splice. A film repaired in this way will pass through any projector without difficulty.—*Ralph E. Kyper, Walpole, N. H.*



Lens Cap

Until rubber lens caps are again available, a good substitute may be made from a nursing bottle nipple plus the plastic cap from a discarded tooth paste tube.

Cut tip of nipple, as shown in diagram; apply rubber cement or glue to sides of the tooth paste cap and insert same in the newly opened end of the nipple. If the nipple is one that has a convenient tab at the base, punch a hole in same and attach a short length of attractive cord or small chain, joining the other end to your camera as a means of preventing loss of this convenient lens protector.—*Leon Snowe, Warren, Ohio.*

Photoflood Switch Box

A portable light control switch box will prove invaluable to the movie amateur who shoots indoors. The control box shown in photograph below provides outlets for six light units. It features the following:

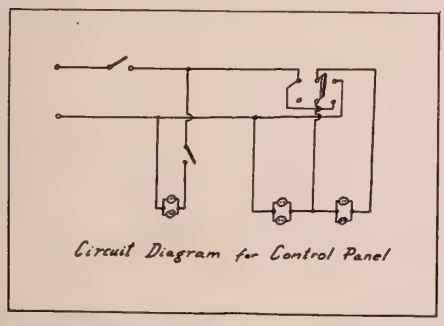
1. A main switch.
2. A switch for cutting on and off two of the light units.
3. A switch for cutting either two or four photoflood light units in series or parallel. This feature is used to save the photofloods during the focusing period.

The dual outlet connected to the switch under function two may be used for plugging in spotlights or photoflood or any other device which would not be seried.

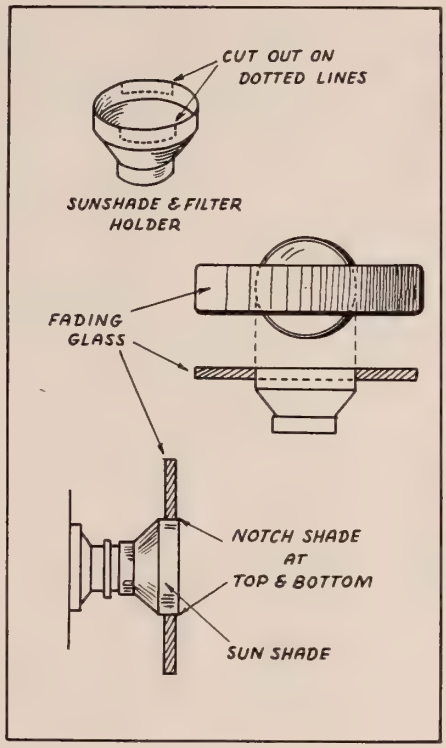
The outlet setup for function three consists of two dual outlets wired so that if one or two lights are plugged in one dual outlet and the same number plugged in the other dual outlet the voltage will be halved when the series-parallel switch is thrown to "series." This dims the lights and lengthens their life.

A short cord and plug extends from one end of the box and is connected to an extension cord. By locating the control box under the camera tripod, it is accessible to the camera operator.

Any combination of switches or outlets may be added to this basic control box but it has been found adequate for the average amateur's requirements as is. If more control features are necessary, use another duplicate control box inasmuch as separate boxes would tend to greater flexibility. — *Arthur H. Smith, San Francisco, Calif.*



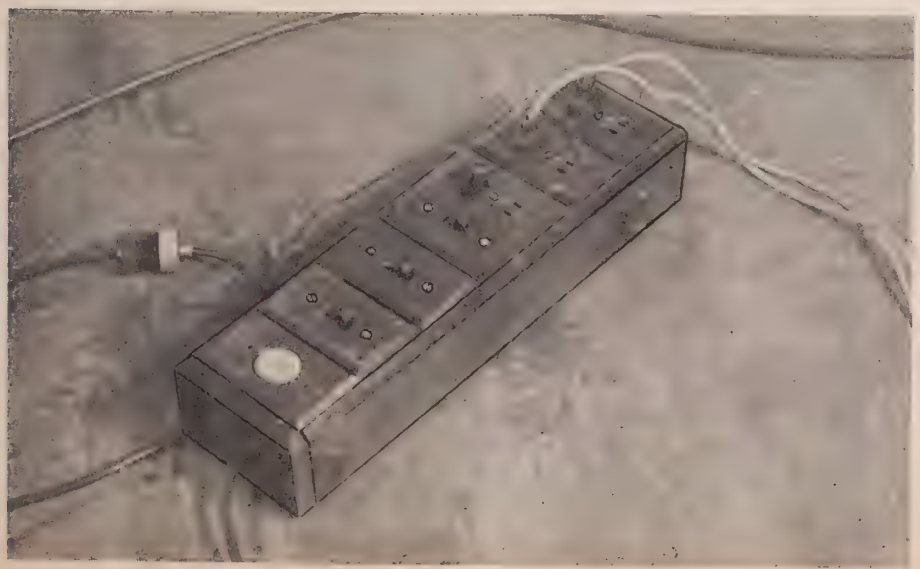
Circuit Diagram for Control Panel



Fading Glass Guide

Fades made with a fading glass will be more successful if the movie amateur will provide a guide or track for the glass that will insure smooth and consistent travel of the glass across the lens.

Purchase a combination filter holder and sunshade to fit your camera lens. Notch either side of the rim, as shown in diagram above, to provide a snug fitting guide for the glass. The glass, inserted in the recessed guides of the sunshade, will be held accurately centered before the lens as it is moved before it to effect the fade.—*O. L. Tapp, Salt Lake City, Utah.*





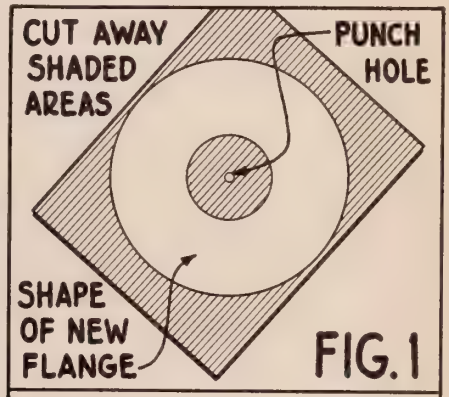
Emergency Film Reel

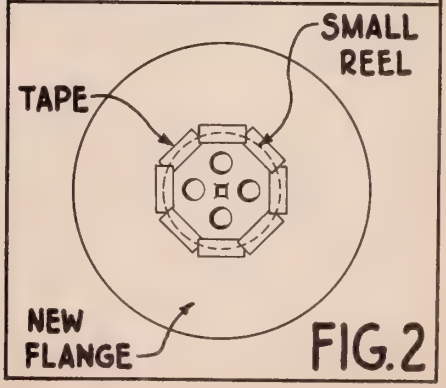
Film reels are items of equipment priced cheaply enough to enable one to own all one needs yet, occasionally, a situation arises when an extra reel, or a larger one, is needed and none available. To meet such an emergency one can easily make a reel such as pictured above that will serve as an efficient substitute until a standard reel is obtained.

Let us suppose you need a 400 ft. take-up reel in a hurry and all you have on hand is an empty 25 ft. spool. What to do? Build-up the flanges on the empty 25 ft. reel to accommodate 400 ft. (or, as much as you need) of film.

First, lay a piece of cardboard (those the laundry puts in your shirts, will do) on a flat surface and then place the small spool, face down, on the card-

• *Continued on Page 503*





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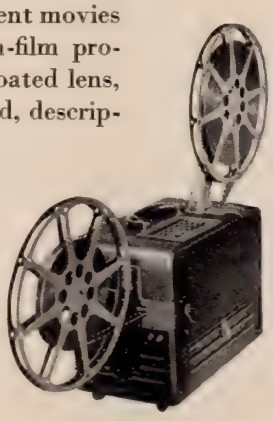
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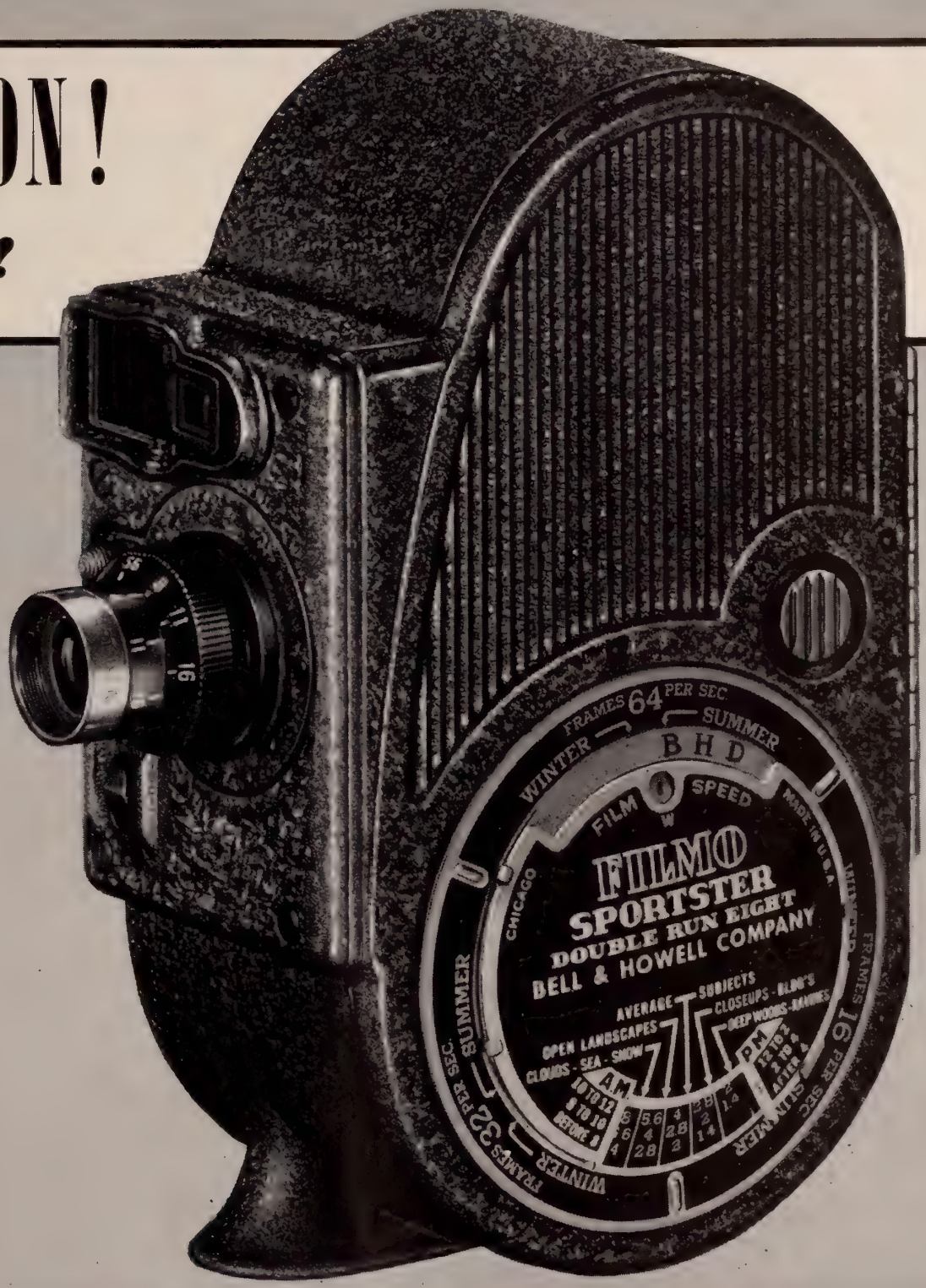
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★

Closeups

★

Edgar Bergen, of films and radio, and Patrick Michael Cunning, Hollywood 16mm. film producer, have formed a company for 16mm. film production of television subjects. New company will have studios on Sunset Boulevard.

★

R.K.O.'s idea of film aspirants submitting their own 16mm. screen tests has proved so successful, studio is said to be considering establishing official testing studios in key cities throughout the nation. R.K.O. has received over 100 such tests and a thousand or more letters asking details since idea was first announced.

★

B. Weldon Hancock, who recently terminated a 12 year association with Columbia Pictures studios to enter 16mm. film production, has formed Maier-Hancock Corp., Van Nuys, Calif., which will manufacture and distribute motion picture and photographic equipment.

★

Tommie Braatelien, former press manager for Planet Pictures, recently associated himself with Ed Drews in the formation of a new company which will produce 16mm. commercial and entertainment films. The partners returned from northern California July 10th where they photographed various scenic locations for a forthcoming production.

★

Harvey Parry and Richard Talmadge, co-producers of "Jeep Herders" and "Detour to Danger," first two 16mm. feature films released by Planet Pictures, will each head producing units of their own, filming full-length 16mm. feaure films in color for release by Planet.

★

Erne St. Claire, 16mm. cinematographer of Portland, Oregon, has formed a producing company to be known as Adventure, Inc., for making 16mm. educational and entertainment films. With a production budget of $10,000.00, St. Clair has begun production on "Rogue River," a fishing film that begins its action at Crater Lake and follows the river to its outlet into the sea.

★

Mrs. Emily Benton Frith, of Los Angeles, is one of the most successful producers of 16mm. Kodachrome educational films in the business. Starting as a lone pro-

• *Continued on Page 497*



• Newly organized United 16mm. Society invites membership of both professional and semi-professional cinematographers, aims to aid all in 16mm. production and distribution field with its cooperation, advice and the interchange of practical ideas.

New Pro-16mm. Society Formed In Hollywood

★ ORGANIZED for the purpose of bringing together as a group all those who are engaged in the production and distribution of 16mm. films, the United Sixteen mm. Society, Inc., has been established in Hollywood with leaders in both the 16mm. and 35mm. production field prominent in its management.

The Society is a non-profit organization for the purpose of bringing together all those who are engaged in any phase of the 16mm. business, either as an art or a profession, or as producers, writers, directors, photographers, distributors, exhibitors, or processors of 16mm. films, into a national society whose purpose is to assemble and disseminate practical and helpful information by the interchange of ideas collected by, from and for the membership.

To producers, the Society aims to furnish information which will be helpful in selecting picture subjects, salable and needed by the distributors or exhibitors throughout the country, thus avoiding the practice of wasteful and costly repetition in production which often involves loss. It is also the purpose to collect research and data for members, as well as recommend artistic and technical personnel to cover production requirements, regardless of geographic location.

To the distributors and exhibitors throughout the country, the organization aims through producer members to furnish data on the latest pictures in production or ready to release, together with releasing proposals, or other information required by members.

To the member 16mm. cameraman, it aims to establish and co-ordinate, through the mutual interchange of ideas, a set of standards relative to camera equipment, lens calibrations, processing, charts and meter methods, which it is hoped will relieve uncertain and very often unsatisfactory photographic results. Such a code of standards has become an ever-increasing necessity, greatly magnified by the advent of color and the fast-growing demand for well made 16mm. films.

To member educators, writers, and other related crafts in the 16mm. world, the Society aims to solicit and index their needs, and through membership channels, supply them with information leading to fulfillment of their requirements and an outlet for their material.

• *Continued on Page 493*

★ WINNER of many gold cups and other awards from the most prominent societies and critics in the amateur movie world, Mildred Greene of Long Beach, California has just closed a successful lecture season with her film "Mexican Joyride."

Miss Greene is one of the few women cinematographers whose superior camera work compares favorably with the best 16mm. professionals. Prior to embarking on her lecture career, she produced a number of 16mm. industrial films, the most noteworthy being a documentary of the Friant Dam in California for the B. F. Goodrich Rubber Company, and a promotional film on construction machinery for the Stephens-Adamson Mfg. Co.

Miss Greene's interest in the field of photography began several years ago in New York when she became intrigued with a small cine camera of foreign make. She bought a Bell & Howell 8mm. camera and started to make movies of her own. More ambitious, perhaps than many movie amateurs at the start, Miss Greene set her sights on the professional field and subsequently traded her 8mm. camera for a 16mm. one that would enable her to work in the medium she aimed for.

Moving to Salt Lake City, she joined one of the local cine clubs and began winning prizes for her films. "Turkey Time" and "White Caps" captured two club gold cups. A third, "A Green Christmas," won a national award a year later. Arriving in Southern California in 1942, she set to work earnestly to enter commercial 16mm. production.

Her picture of the building of the Friant Dam, fourth largest dam of its kind in the world, has been used in lecture series at Columbia University and at Massachusetts Institute of Technology.

Her Mexican lecture film, 2400 feet of 16mm. Kodachrome, was planned, photographed, edited and synchronized with music by Miss Greene, without any outside help. Her experience in filming below the border was unique in that she drove her own car into Mexico unassisted by anyone. Her mother and a sister accompanied her as companions.

Having numerous friends in Mexico, Miss Greene was liberally forearmed with letters of identification and recommendation which guaranteed to get her into out-of-the-way places and out of any difficulties she might run into

NEW FILM USE

New use of motion pictures in real estate field has been developed by the Montauk, N. Y., Chamber of Commerce, which shows color motion pictures of the beach resort on the tip of Long Island continuously from 10 to 5 o'clock daily.

Service is for any potential customer interested in building, renting, or buying.



● Commanding national renown with her early 8mm. and 16mm. movies, Mildred Greene, Long Beach, California cinematographer, now vies with many 16mm. professionals in production of industrial and lecture fillms.

16mm. Kodachromer

Amateur Movie Hobby Leads To Making 16mm. Industrial And Lecture Films

By CURTIS RANDALL

—a common obstacle for movie makers in some Latin American countries. In spite of this precautionary measure, however, she did encounter psuedo officials in certain Mexican districts who tried to "shove her around." In one instance, she was making shots of a flower stall in a market place of a small Mexican village. An officious employee of one market stepped out of his stall and demanded to see her credentials, whereupon she readily produced them.

As these were written in English, the illiterate peon was unable to read them; and taking advantage of this situation, Miss Greene demanded to know by what authority he stopped her in her work and asked to see his credentials. The Mexican brought out a couple of tattered documents written in Spanish which Miss Greene pretended to read—as the Mexican did hers—and apparently satisfying each other, Miss Greene and the Mexican bid adios to one another and went on their respective ways without further trouble.

In her first effort to film the Paricutin volcano, Miss Greene went entirely unprepared, clad in light cotton dress, and against the advice of tourists. According to rumor at that time, it was an extremely dangerous trip, one from which many persons reportedly had never returned.

Miss Greene reversed the usual procedure and began her trip to the volcano at night with a woman friend and a native lad who acted as guide. Once she wandered away from the small group and lost her way. She ploughed through ashes and cinders two feet deep. At one point she slipped and sank waist deep into a bed of soft ashes; her screams brought rescuers from somewhere out of the darkness.

At Acapulco Miss Greene filmed native boys diving from 80 foot cliffs into the surf, showed in her pictures how the lads escaped death by timing their dives so they would enter the water at the crest of the incoming surf. The harvesting of coconuts in the Mexican jungle country and the making of feather pictures, one of Mexico's oldest handicrafts, are other interesting sequences included in her lecture film.

Dr. Kenneth Oberholtzer, superintedent of schools in Long Beach, Cali-

● *Continued on Page 493*

With the amateur movie CLUBS

Late news of the activities of groups organized to advance the hobby of amateur movies

SOUTH SIDE Cinema Club of Chicago is going full speed ahead in planning its new Fall and Winter programs. The club anticipates having Open House on its first meeting night, September 11, with a premiere showing of *The Tramp*, the club's own cinematographic endeavor which was filmed at Rocky Glenn outings with the lead character portrayed by member Malcomb Guldan, Sr.

The South Side Cinema Club meets the second and fourth Wednesdays of each month except July and August, at Hamilton Park Field House, 72nd and Normal Blvd., Chicago, Illinois.

★ ★ ★

INGLEWOOD Movie Club members have voted to make one of every three meetings a Workshop meeting with group discussions to follow several practical, audio-visual demonstrations in the various phases of movie making such as titling, lighting, editing and splicing. No business is to be conducted except on the dates specified in the organization's bulletin, "The Viewfinder," says editor Paul Rosenberger.

★ ★ ★

LA CASA Movie Club of Alhambra, California, held a membership dinner July 15th and screened Ted Harper's *Parade of Beauties* and *Death Valley*, by Frank Knaus. Hugh Wallace's *Mexico, Tourist Viewpoint*, and Chairman R. L. John's 8mm. film *Skiing*, rounded the evening entertainment.

La Casa members meet the third Monday of each month to share with others the movies they have made. They have open discussion groups which serve as a clearing house for hobby problems, maintain an exchange library of books and magazines on home cine filming and also rent out films. Mailing address is Box 750, Alhambra, California.

★ ★ ★

TACOMA Amateur Movie Club secretary, Marie Nalder, announces that the club roster is now open to accept new memberships. All interested 8mm. and 16mm. movie makers who would like to affiliate with the Tacomans are invited to communicate with the club president, Charles E. Brown, Jr., 3224 Sixth Avenue, Tacoma 6, Washington.

★ ★ ★

GALESBURG (Illinois) Camera Club travels to Burlington, Iowa's Crapo Park, for its picnic on August 11th. One of the highlights of the outing will be a 50-foot uncut film contest in which each entrant is limited to 50 feet of 8mm. film or 100 feet of 16mm. film. The winning films will be screened and prizes awarded at the December meeting. The maker of the best slide will also receive a prize.

★ ★ ★

ROCKFORD (Illinois) Moviemakers will judge the 11 films and 5 slide pictures entered in their June contest and award prizes on August 19th. Like the Galesburg Camera Club, the Moviemakers' contest consisted of filming Rockford on one 50 foot reel of 8mm. film, uncut, or one 100 foot reel of 16mm. film uncut, or 18 Kodachrome slides. The Moviemakers have been invited for a return engagement to show their films at the September 25th meeting of the Metro Movie Club of Chicago.

★ ★ ★

SOUTHWEST (Calif.) 8mm. Club members were introduced to the fascinating pastime of working with train models at a recent meeting. Captain Harold Snell photographs the tiny trains with a 16mm. camera and has invited the entire membership out for a picture taking at which time the Model Train Association will put on a special show for their benefit. The July meeting was taken over by the freshmen, eight of whom had films to show.

★ ★ ★

UTAH Cine Arts Club reserved the picnic grounds and Amphitheatre at Box Elder Flats in Mill Creek Canyon for their July meeting and outdoor movie show. Mr. and Mrs. Vern Lunt's film, *Down Mexico Way*, which highlighted the June meeting of the Cine Arters, was a special treat for every one. The colorful, intimate scenes of Mexican life were notable for the fine editing and appropriate background music as well as the interesting and humorous commentary which gave the flim the character of a major documentary production.

★ ★ ★

LONG BEACH Cinema Club has lined up a series of Fall technical meetings to include representatives from the Eastman Film Laboratories, Weston Meter and General Electric Co. A series of interesting color films on Latin American countries will be highlighted by the appearance in August of Dr. Charles La France who will show his interesting movies of Mexico.

★ ★ ★

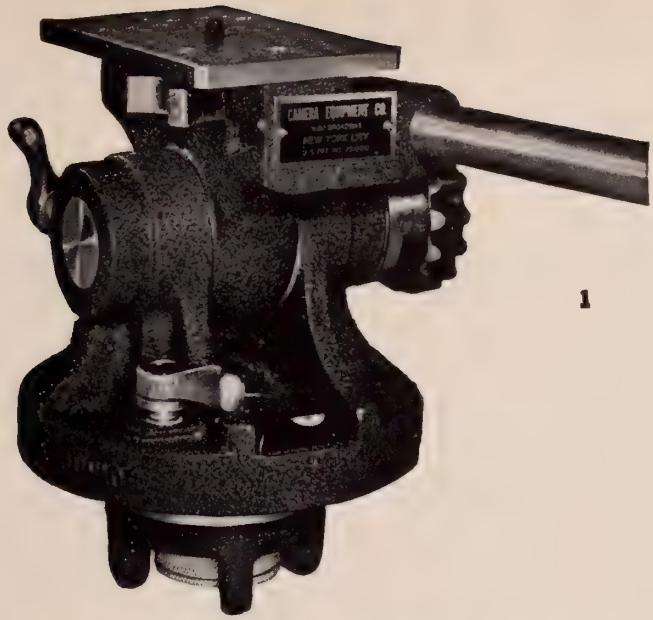
NEW YORK Metropolitan Motion Picture Club members won three of the four prizes in the recent contest sponsored by American Humane Association. Walter Bergmann of Mount Vernon,

• *Continued on Page 496*



"What if I didn't have insurance. Think of the swell movies I got!"

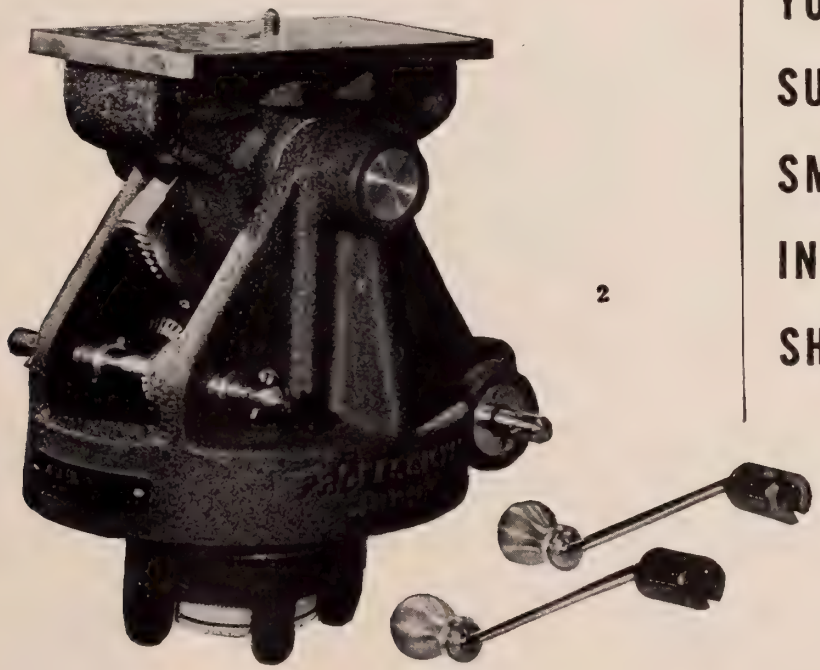
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1

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EACH SUPERB "PROFESSIONAL JUNIOR" CREATED TO GIVE YOU SUPER SMOOTHNESS IN EVERY SHOT



2



"Professional Junior" standard tripod base: "spread-leg" design assures utmost rigidity and swift precise height adjustments. A superb tripod for those who want the best!

1 — friction type head: 360° pan and 80° tilt smooth-as-silk action. 5-year unconditional guaranteel Large pin and trunnion assures long, dependable service. "T" level attached for precision accuracy. Comes complete with steel rubber-gripped control handle.

2 — geared pan and tilt head made of genuine DowMetal (magnesium). Weighs only 5½ lbs. Worm-driven gears Government specification bronze. Snap-on metal crank handles. You get smooth, steady 360° pan and 65° tilt action control from both right and left sides!

"Professional Junior" friction type removable head interchangeable with Geared Pan and Tilt tripod head. Both fit "Professional Junior" standard tripod base, "Hi-Hat," and "Baby" all-metal tripod base. Top plate of each takes 16mm E. K. Cine Special, with or without motor; 35mm DeVry; B & H Eyemo, with or without motor and 400' magazine, and with or without alignment gauge; any type of 16mm hand-held cameras, Speed Graphic or 8x10 View, and other still cameras.

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★ **Latest 16mm. and 8mm. Films for Home Movie Projectors**



Tennis For Beginners is a one reel 16mm. instructional sports film on rudiments of tennis. Net star Bill Tilden is the demonstrator and narrator. He meets a young tennis enthusiast on the courts and teaches him fundamentals of game. Closeups and slow motion sequences plus concise explanations make it easy to follow the how to do demonstrations. Tilden demonstrates grip, stroke, stance, backhand, forehand, follow through and all the basic elements that make the tennis player. Subject is available from Official Films, Inc., 25 W. 45th St., N. Y. C. Black and white prints are $25.00. Color prints will be available within 60 to 90 days at $75.00 per reel.



She Gets Her Man, produced by Universal Pictures, stars Joan Davis, William Gargan, Leon Errol, and Vivian Austin. Story is a broad burlesque on gangster "who-dunnits" involving a screwball girl detective imported to end a series of needle murders. She finally lands her man midst a riot of laugh-provoking situations mixed with tense melodrama. Subject now available for showing to approved non-theatrical audiences from Bell & Howell Filmosound Library, 1801 Larchmant Ave., Chicago, Ill. Seven reels, basic rental rate is $17.50.

As Our Boyhood Is, 16mm. black and white sound, is a film report on the progress made in rural education of negroes in the South which shows both the best and the worst and indicates that there is still much to be done. Schools such as Bruiton Heights in Williamsburg, Va., an example of the best, point the way for education of a practical nature which prepares students for advanced degrees, for jobs, and reaches out beyond confines of the school to aid students assume role of useful citizenship. Screening time is 18 minutes; sale price $50.00 per print; and rental rate $3.00 per day. Distributor is Brandon Films, Inc., 1600 Broadway, New York City 19.



Concerto is the first of a series of four "piano reflections" produced and released in 16mm. sound (black and white) by Tel-E-Pic, 208 East Erie St., Chicago 11, Ill. Combining good music and photography with the artistry of Arthur Koch, famed pianist, subject may be considered educational as well as entertaining. Approximately 100 feet in length, subject price is $7.50 per reel. *Polonaise, Tales From Vienna Woods* and *Emperor Waltz* are now in production and release dates will be announced shortly.

Castle Films, Inc., effective June 14th, increased prices on color prints of their series of Fairy Tales (Fun Cartoons) as follows:

Edition	Old Prices	New Prices
Headline 16mm	$ 8.00	$ 8.75
Complete 16mm.	23.50	25.75
Sound	33.50	37.75
Headline 8mm	4.00	4.25
Complete 8mm	12.50	12.95

List prices for all black and white versions remain unchanged.



Public Life Of A. Lincoln is a 3 reel 16mm. black and white subject into which has been packed much of the historical meat of Abraham Lincoln's life. Lincoln is portrayed by Walter Huston who has already gained special renown for his significant portrayal of the great emancipator. Subject is recommended by distributor for both recess program and classroom work. This short version easily fits into the usual 40 minute classroom period and ties in with most of the current text books on Lincoln. Subject is available from Nu-Art Films, 145 W. 45th St., N. Y. City. Screening time is 33 minutes. Priced at $150.00 for outright sale. Rental rate is $800 per day.



The Unseen Power is a new one-reel 16mm. version of Paul Roth's famed documentary film "Face Of Britain," especially prepared for church and school groups by the Religious Film Society. Subject will be available for long terms lease after November 1, 1946 from Bell & Howell Filmosound Library, 1801 Larchmont Blvd., Chicago, Ill. Screening time is approximately 10 minutes. Rental rate is $2.00.

National Cinema Service, Inc., 71 Dey St., New York City, announces

• *Continued on Page 499*

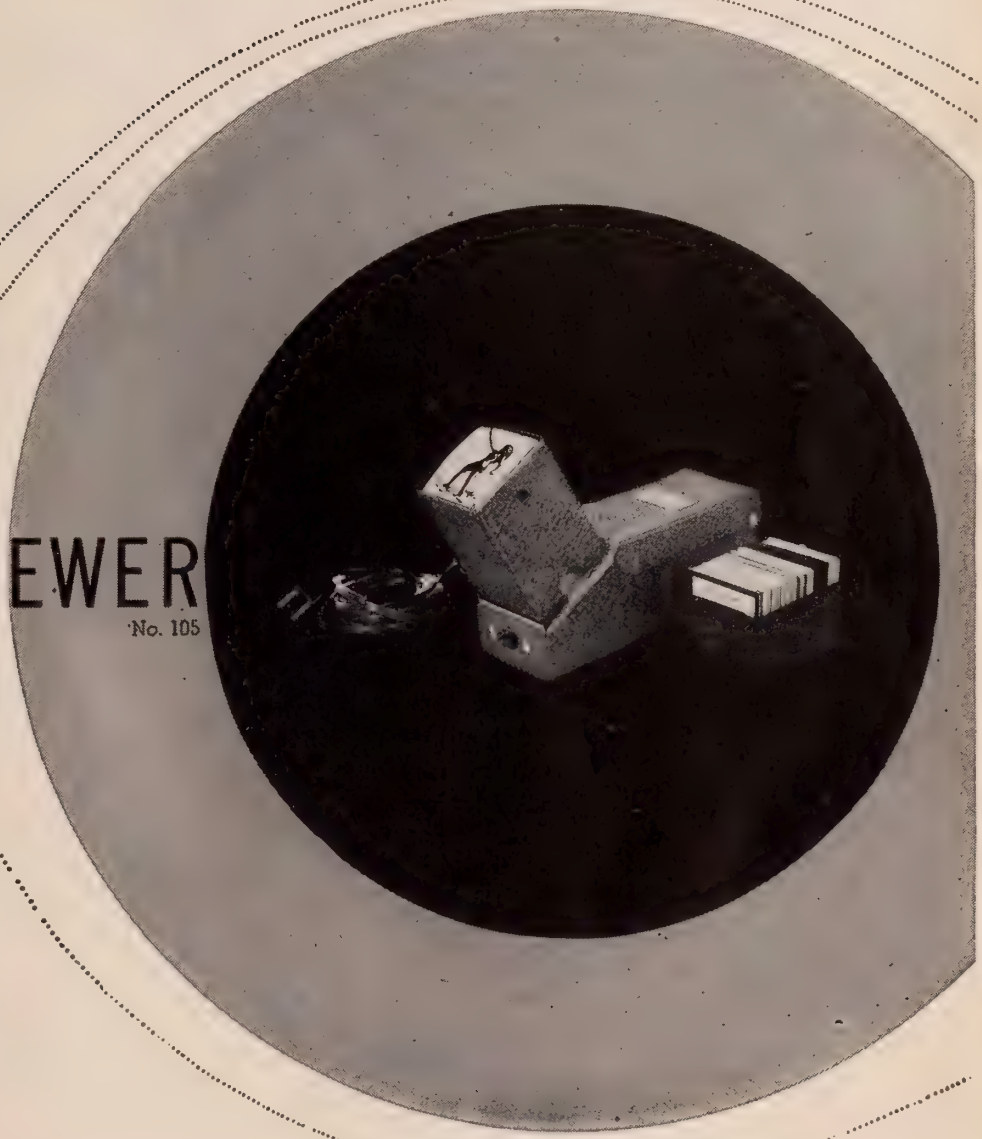
the smartest, handiest, most compact device

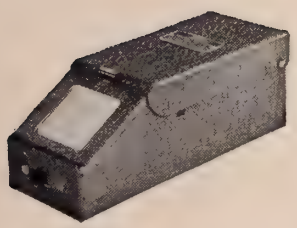
for carrying and showing your 2 x 2 slides—holds 56 slides!

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POCKET VIEWER

No. 105





All in one unit—complete —ready to carry—holds 56 slides — fits easily into pocket, briefcase or handbag

Combines in one compact unit the finest precision instrument for viewing all 2 x 2 slides and a carrying case for 56 slides. Fits easily in pocket, handbag or briefcase.

Every slide shows big, clear, *lifelike* — in sharp, perfect focus close-up or several feet away. You see a brilliant magnified 3 dimensional-effect image in clear, sharp detail. Without squinting! Without a projector!

Made with true craftsmanship in every detail, the compact and sturdy FODECO Pocket Viewer is superbly beautiful — with its all-metal construction and rich opalescent bronze wrinkle finish! See it at your dealer's today!

keep your eye on FODECO — **photographic devices you're proud to own!**

TECHNICAL DEVICES CORPORATION

Roseland, New Jersey

Approach To Exposure Control . . .

• *Continued from Page 470*

flectance should be represented by specific intermediate image densities.

Since reflectances never change, it is only necessary to adjust the camera lens and shutter correctly for the prevailing incident light in order to assure reproduction of these reflectances as specific image densities. Basing exposure on measurement of the incident light is the most logical and direct approach. This principle has long been recognized by advanced workers, but the lack of suitable measuring instruments prevented all but a relatively specialized group from applying it.

Many of Hollywood's professional cinematographers use only incident-light readings in their studios, regardless of whether shooting black-and-white or color. An exposure meter known as the Norwood Director was developed primarily for these cameramen, and its success has now prompted the manufacturer to make it more generally available to all serious photographers and cameramen.

The Director makes use of a three-dimensional measurement of the inci-

• *Continued on Page 489*

SOUND And SILENT FILM LIBRARIES

WHERE TO RENT OR BUY 8mm AND 16mm FILMS

ALABAMA

BIRMINGHAM 1
Wilfred Naylor
1907 Fifth Ave. North

CALIFORNIA

BUENA PARK
Buena Park Photo Shop
877 Grand Avenue

HOLLYWOOD
Bell & Howell Filmosound Library
716 N. La Brea Ave.
Camera Craft
6764 Lexington Ave.
He-0443
Castle's Inc.
1529 Vine Street

LONG BEACH
Tate Camera Shop
2819 E. Anaheim St.

LOS ANGELES
Films Incorporated
1709 W. 8th Street
Hollywood Movie Supply
4279 Crenshaw (Zone 13)
I. T. & T. of the West
3123 West 8th St. (5)
Raike Company
829 S. Flower St. (14)

OAKLAND
Walter O. Gutlohn, Inc.
Audio Films Co. Branch
4247 Piedmont Ave. (Zone 11)
I. T. & T. of the West
4247 Piedmont Ave. (11)

SAN LUIS OBISPO
Shadow Arts Studio
1036 Chorro Street

CONNECTICUT

HARTFORD
Inter Church Press Corp
17 May St.

DISTRICT OF COLUMBIA

WASHINGTON
Bell & Howell Filmosound Library
1221 G St., N. W.
I. T. & T. of Washington
915 12th St. N.W. (1)

GEORGIA

ATLANTA
I. T. & T. of the South
756 W. Peachtree St. NW

DECATUR
Popular Pictures Company
P. O. Box 223

IDAHO

BOISE
Idaho Library of Visual Education
811 Rossi St.
Williams' Photo Service
1007 Main St.

ILLINOIS

BERWYN
Colonial Camera Shop
6906 Windsor Ave.

CHICAGO
Bell & Howell Filmosound Library
1825 Larchmont Ave.
Bolotin Camera Exchange
729 W. Roosevelt Road (7)
Films Incorporated
64 E. Lake Street

ILLINOIS—Continued

CHICAGO—(Continued)
Walter O. Gutlohn, Inc.
19 S. LaSalle Street (Zone 3)
Ideal Pictures Corp.
28-34 East Eighth Street
I. T. & T. of Illinois
100 W. Monroe St. (3)
Zenith Cinema Service
3252 Foster Avenue (25)

LOUISIANA

NEW ORLEANS
I. T. & T. of New Orleans
815 Poydros St.

MARYLAND

BALTIMORE
Stark Films.
537 N. Howard St. (1)

MASSACHUSETTS

BOSTON
Don Elder's Film Library
739 Boylston St., Dept. HM
Claus Gelotte, Inc. Camera Stores
284 Boylston St., Opposite Public Gardens
I. T. & T. of New England
115 Newbury St. (16)
Frank Lane & Co.
5 Little Bldg.
Wholesome Film Service, Inc.
20 Melrose Street

BROCKTON
Iris Pharmacy
238 Main St.

QUINCY
Stanley-Winthrop's "Rent-A-Reel" Service
5-7 Revere Road

MICHIGAN

DETROIT
Detroit Camera Shop
325 State Street

ROYAL OAK
Hy-Wilde Camera Shop
1029 S. Washington at Harrison Ave.

MINNESOTA

MINNEAPOLIS
Howard Film Distributors
86 S. 6th St. (2)

MISSOURI

ST. LOUIS
I. T. & T. of Missouri
3326 Olive St.

NEW JERSEY

PASSAIC
The No-Wat-Ka Co.
257 Main Avenue

ROSELLE PARK
Union County Film Service
128 Chestnut St.

NEW YORK

ALBANY
Hallenbeck & Riley
562 Broadway (7)

BROOKLYN
Reed & Reed Distributors Inc.,
7508 Third Avenue (9)

NEW YORK CITY—(Continued)

NEW YORK CITY
Bell & Howell Filmosound Library
30 Rockefeller Plaza
Commonwealth Pictures Corp.
729 - 7th Ave.
Films Incorporated
330 W. 42nd St.
Walter O. Gutlohn, Inc.
25 W. 45th Street (Zone 19)
Haber & Fink, Inc.
12-14 Warren St.
The New York I. T. T. Co., Inc.
25 W. 45th St. (19)
King Coles Sound Service
340 3rd Ave. (Zone 10)
Medo Photo Supply
15 West 47th St.
Mogull's Films & Camera Exchange, Inc.
55 W. 48th St. (Radio City)
National Cinema Service
69 Dey Street
Nu Art Films, Inc.
145 West 45th Street
SOS Cinema Supply Corp.
449 W. 42nd St. (18)

OHIO

CLEVELAND
Cineshop Film Service
3483 Lee Road
Koller's Home Movie Exchange
10104 St. Clair Avenue

DAYTON
Dayton Film (8-16) Rental Libraries
2227 Hepburn Ave.

OREGON

PORTLAND
Films Incorporated
314 S. W. 9th Avenue

PENNSYLVANIA

ALLENTOWN
James A. Peters
41 South Fourth St.

RHODE ISLAND

WOONSOCKET
Yvonne's Photo Supply
557 Social Street

TENNESSEE

CHATTANOOGA 2
Grady Young Co.,
108 W. 8th St.

NASHVILLE
Churchwell's Filmosound Branch Library
510 Deaderick St. (3)

TEXAS

DALLAS
Walter O. Gutlohn, Inc.
302½ So. Harwood St. (Zone 1)
I. T. & T. of the South
302½ S. Harwood St. (1)

VIRGINIA

NORFOLK
Tidewater Movie Service
P. O. Box 473 (1)

WEST VIRGINIA

CHARLESTON 2
Elmer B. Simpson
816 W. Virginia St.

Many Dealers Listed Above Rent Projectors and Screens; Also Have Competent Projector Operators Available

Salute!

As one of the oldest producers and distributors of Home Movie Films in color we salute MOVIE NEWSREELS . . . a newcomer to the field of producing and distributing home movies in color.

MOVIE NEWSREELS, located in Hollywood, California, is headed by ex-GI Joe Bonica, one of the best known advertising men in the photographic business. The first series of pictures produced and released by this new outfit are among the finest home movies we have ever seen. They are professionally photographed and edited, are in good taste and should be a worthy addition to any home movie library.

Organizations such as MOVIE NEWSREELS, turning out a high quality product for home movie fans will increase the popularity of home movies in general and will help every producer and distributor in the business.

We salute you, Joe Bonica, and wish you the best of success in your new enterprise—may all your pictures be as fine and clean cut as the first series you have released.

Harold F. Jenkins'

WORLD IN COLOR PRODUCTIONS

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A complete catalog of all World In Color Productions will be mailed upon receipt of 25c. A two-scene Kodachrome projection length sample of "Waikiki Hula," our top film subject, will be mailed upon receipt of $1.00. Please specify whether 8mm. or 16mm.

Time Is Getting Short!

Home Movies Annual Amateur Contest Closes September 30th

Contestants are urged to complete and send in their contest films now to insure a thoroughgoing review and early return. Films submitted now will be reviewed, tentatively classified and returned as soon as possible, subject to a final review at close of the contest after September 30th.

Home Movies Contest offers opportunity for everyone to participate and to compete on a fair basis for prize awards. Films are judged according to the following classifications in which awards are made for 1st, 2nd and 3rd place, plus certificate awards for honorable mention in each division:

FAMILY FILMS CLASS — This division includes family record movies, movies of outings, picnics, vacations, etc., in which continuity has been developed either through editing or by titles.

SCENARIO CLASS — This division includes all films based upon a story telling continuity or scenario, whether comedy, drama or just plain backyard movie.

DOCUMENTARY CLASS — This division includes all films which record a scenic area, national park, a civic project, or a farming or manufacturing process, etc.

RULES

- Entries limited to amateur-made 8mm. and 16mm. films, sound and silent.
- Contestants must pay transportation of films both ways.
- All entries should be titled—at least with main and end title.
- No entries will be considered which have previously won awards in national contests. (This excludes club contests, of course.)
- Both reels and cans must bear contestant's name and address.
- Grading of sound films includes both discs and sound on film.
- List equipment used in making film.
- Films will be classified by the judges according to the category in which they are to compete, unless otherwise specified by entrant.

SEND YOUR CONTEST FILMS NOW TO

HOME MOVIES

6060 SUNSET BLVD. HOLLYWOOD, CALIF.

dent light as the foundation for exposure determination. Exposures based on this integrated measurement are highly accurate, assuring ideal tonal rendition and maximum color fidelity.

Before describing the new Norwood meter and its possibilities, a brief discussion of the reflected-light system of exposure determination may serve to point out difficulties avoided when exposures are based on incident-light readings. Practically all exposure meters currently in use are designed to base exposure on a measurement of the light reflected from the scene on subject. Such reflected light is governed by a factor called *brightness*. Brightness is controlled both by the object's reflectance and the intensity of incident light, so it is subject to wide variation. Exposure determined by a subject's brightness allows no consideration of its reflectance, the factor which governs its appearance.

If a series of cards ranging in tone from black to white are individually measured with a reflected-light meter, exposures based on each measurement will produce identical negative densities. That is why a middle tone, or a scene of *average reflectance*, must be measured in order to guarantee correct reproduction of all tones. A dark scene will cause a low meter reading, resulting in overexposure of the highlights, while a very light scene produces a high meter reading and results in underexposure of the shadows. In black-and-white work satisfactory results may often be obtained when the exposure error is not too great, thanks to the wide film latitude. Color film, however, allows virtually no exposure latitude, and the reflected-light system of measurement is often fallible when used for this purpose.

Very often it is difficult to decide what part of a scene to select for a reading, or at what angle the meter should be held when tipping it a little results in widely different readings. It is difficult to get a correct reading on an overcast day, when shooting over water with strong reflections, shooting up against the sky, shooting under trees, in spotty light, shooting backlighted subjects, snow scenes, dark evergreens, distant or inaccessible subjects, aircraft in flight, night scenes, closeups of tiny objects, and many others.

Much of this difficulty may be overcome by substituting an object of known or average reflectance for the subject itself. Many take their meter readings from faces or hands whenever possible. Even better is the use of a gray card of middle tone. These methods are steps in the right direction, for they are actually indirect ways for gauging the incident light, utilizing surfaces of constant reflectance. Faces and hands vary greatly in tone, however, and the flat gray card is accurate only when front-light is predominant. Moreover, the card will give varying readings if it is tilted a little one way or another, and it will also show a glare at certain angles.

Before the Norwood Director meter was made, a few special instruments were put in use for measuring incident light for exposure determination. All of them have flat light-collecting surfaces, resulting in the same problems attendant to the gray card method. For the general public several very useful pocket exposure guides are marketed, and some manufacturers build exposure calculators on the sides of their movie cameras. These are all based on a simplified classification of varying degrees of incident-light intensity. If the lights correctly judged the guide will indicate satisfactory exposures under the conditions covered.

The Norwood instrument does not utilize a flat light-collecting surface, and in this way its use is enormously simplfied. The "Photosphere," a patented hemispherical light-collector, represents the camera side of any three-dimensional subject. It is simply held near the subject and pointed directly at the camera. In this position it collects and measures all the useful photographic light, no matter at what angle it strikes the subject.

When working outdoors a reading may be taken at the camera or any other convenient position, provided the meter is exposed to light equivalent to that striking the subject. This is a valuable feature when shooting inaccessible subjects or distant scenes. Of course the meter must be held at the same angle with respect to the camera as it would be at the subject position.

The top half of the meter can be rotated to any convenient angle. This

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One popular filter for Kodachrome is the Kodachrome Haze Filter which cuts down unseen ultraviolet haze. It eliminates the bluish tinge that sometimes appears in Kodachrome scenics. Amateurs planning trips to the western parks will find need for this filter, as will any who will be filming over snow or water, shooting at high altitudes, or taking long-view scenics.

A second filter for Kodachrome is the Type A Filter for Daylight, used by some movie amateurs to permit filming with Type A Kodachrome in sunlight. Many report that even used out of its element, filter "Type A" produces amazingly good full-color results.



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makes it possible to keep the Photosphere pointed at the camera while the photographer can move around out of the way if he is casting a shadow on the Photosphere or if he is taking a reading in close quarters.

Since the Norwood meter has no critical directional sensitivity it entirely lacks the uncertainty experienced with many meters whose readings vary as they are tilted slightly one way or the other. The Director's pointer holds its position without fluctuation, and this steady indication is important when side or backlighting is encountered.

In color photography the Norwood Director displays this accuracy and consistency to the greatest extent. It measures, integrates and evaluates incident light so that flesh tones will always appear natural as long as the light has the proper color. Since these tones are the most critical, their accurate reproduction will assure fidelity in all other colors in the picture.

Thousands of careful tests with color film under a wide variety of conditions, both outdoor and indoor, have proved that the Director will come up with the right answer for perfect exposure in virtually all cases. Only rarely is it necessary to compensate, and then only when there is an unusually light or dark subject. For example, a white wall would probably go beyond the film's limits of correct reproduction, and closing the iris one-half stop from the meter indication would bring it within range. However, if a person were standing in front of the white wall, it would probably be desirable to get the flesh color correct and forget about the background. Such extreme cases are very infrequent anyway, as most of us who use color film have learned to avoid including large areas of white and black in the scene whenever possible.

Two accessory light-collectors are interchangeable with the Photosphere, making the new Director a truly universal exposure meter. The first, known as the "Photodisk," is flat and has more directional sensitivity. It is used in Lighting Contrast Control, as in the following example:

It is well established that the ratio between highlight and shadow illumination should not exceed 4 to 1 for Kodachrome. Using the Photodisk on the Norwood Director, the intensity of the main light may be measured at the subject position and compared with the light intensity on the shadow side of the subject. Lights may be adjusted until a ratio of 4 to 1 (or preferably less) is obtained. As long as the lighting contrast does not exceed the prescribed ratio, perfect color will result, with no degraded shadows.

Another light-collector is the "Photogrid," designed to measure reflected light. It is used for brightness-range

Movie of the Month

• From among the films submitted for review by readers each month, the editors select the best and award a Home Movies' certificate for the Movie of the Month. A special illustrated review of the film also appears in the magazine. All films submitted to the editors for review and criticism between January 1st and September 30th, are automatically entered in Home Movies' annual contest, subject to a second review prior to the final judging.

Films receiving Movie of the Month certificates during the past twelve months are:

SEPTEMBER '45: "Ski Time in the Rockies," produced by Norman Shultz, Salt Lake City, Utah. A 16mm. Kodachrome picture 400 feet in length.

OCTOBER '45: No award.

NOVEMBER '45: No award.

DECEMBER '45: No award.

JANUARY '46: No award.

FEBRUARY '46: No award.

MARCH '46: "Escape," produced by H. D. Atwood, Ajo, Arizona. An 8mm. Kodachrome picture, 250 feet in length.

APRIL '46: No award.

MAY '46: "Zoo Album," produced by John Kibar, Racine, Wisc. An 8mm. Kodachrome picture, 125 feet in length.

JUNE '46: "Tussie Mussie," produced by Albert H. Duvall, Galesburg, Ill. An 8mm. Kodachrome picture, 200 feet in length.

JULY '46: "This Is The Story Of Alladin's Lamp," produced by Rich Johnston, M.D., Ogden, Utah. A 16-mm. production in black and white and color, 400 feet in length.

AUGUST '46: "Tiny Town," produced by Edmund Turner, Detroit, Michigan. A 16mm. Kodachrome picture 400 feet in length.

measurements or for exposure determination in emergencies.

Two models of the Director are now in use. The Cine model, designed for motion picture photography, is calibrated directly in f-stops from 3/1.4 to f/22. A computer allows use of the meter for still photography by showing shutter and iris combinations other than those indicated directly on the scale.

The Universal model, for both still and motion picture photography, is calibrated in light-values. Exposure calculations are made with a computer which indicates iris and shutter settings through a wide range for any emulsion speed.

Movie Magic . . .

• *Continued from Page 467*

stage. In the scenes that follow, Turner has excelled many professional animators in the novelty effects he has produced. His animating and his artistic ability achieve new heights in sequences which depict the sorcery of the woman magician who turns lumps of clay into castles, flowers, gnomes, a prehistoric monster and a huge pink elephant. These take shape magically, through animation and stop motion photography.

But these tricks comprise but a few of the many "acts" of the show. The magician has other tricks which she reveals with the wave of her magic wand. A tiny clown marshalls a group of dice on the stage in several pattern routines; other routines feature coins, blocks and discs, and playing cards. The closing number features an ensemble of wooden soldiers performing on a stage of drums, and as this sequence unfolds on the screen, one can imagine it set to the music of "The Parade of the Wooden Soldiers."

All the while, of course, the policeman's pursuit of the thief has continued and the chase ultimately takes them upon the stage of the theatre where they interrupt the routine of the wooden soldiers. The thief, realizing he is cornered, drops the safe and attempts to elude his pursurer by climbing up over the scenery and stage props. But the magician intrudes at this point with a wave of her wand to cause the thief momentarily to disappear. By this time, Dolly Wood has come up on the stage from the audience and is soon joined by the other players who appear earlier in the picture—the expressman, Dolly's colored maid and Ah Mee, the laundryman.

Another wave of the wand causes the thief to re-appear magically in the center of the stage, but this time he is securely bound up with rope and tied to a tiny cart, all ready for wheeling off to the town pokey. The safe is

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- Complete plans for building titler
- Animation in Titles
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- Exposure Data for Titles
- Exposure Test for Titles — and Scores of Other Topics

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opened to reveal the jewels safe and sound. To show her appreciation for the officer's bravery in apprehending the thief, Dolly Wood gives him a hug and a kiss which sends him into a dizzy spin as the picture fades out to the end title.

A certain prize winner in Home Movies 1946 Annual Amateur contest, which closes September 30th, "Tiny Town" has many commercial possibilities. With a sound track of commentary, music and sound effects added, the film should find a wide market in the 16mm. entertainment film field. Moreover, it could easly be the beginning of a series of Tiny Town puppet films. Many of Hollywood's successful short subject series had a far less impressive beginning.

The Screen Is Your Teacher . . .

• *Continued from Page 465*

down the mountain slope. This was a very simple action and its dramatic power on the screen was achieved through a successful editing technique which you, too, can learn by studying how Hitchcock, the director, did it. He cut continually back and forth between Bergman, Peck, and the sheer cliff at the bottom of the slope. At the climax he intercut the vision of Peck's childhood accident. This "flashback" was presented not only at the critical dramatic moment but also at the climax to a terrifically built-up tension created by imaginative editing.

Taking a notebook and a flashlight pencil with me when I go to see a movie a second time, I write down in a brief manner the shots as they appear at a particularly good sequence. Afterwards, from memory, I elaborate on them. With this skeleton script before me I can then study how a film was made and how it gained its effects. Here are my completed notes on the "Spiral Staircase" that detail the various uses to which the moving camera—the pan and dolly—were put:

1. To convey setting and establish tempo. Example: The opening shot in the film consists of a long dolly down the main street of the town, and is combined with a pan which reveals more intimately the stores and people and stops finally at the front of the Hotel.

2. To follow individuals. Example: this method was used continually throughout the film in practically every shot involving movement on the part of the actors.

3. To assume the viewpoint of one of the actors. Example: when the secretary is in the cellar getting her suitcase she is frightened by a sudden gust of wind. The camera takes her position to show you what she sees—the flickering candle, the rustling papers, the fluttering cobwebs.

4. To serve as an introductory transitional shot. Example: the camera pans and dollys with the crippled girl in the hotel as she moves from the window to her closet to select a dress. Then the camera leaves her and proceeds to dolly up to the dresses to serve as an introduction to the murderer hidden behind them. It is used also when the camera, after showing us the audience watching the "flickers" on the main floor of the hotel, suddenly starts to pan upwards toward the ceiling and thus introduces the crippled girl who, we realize, is in an upstairs room.

5. To bring into vision another detail of the scene. Example: In the hotel lobby, after the camera pans and dollys with the manager over the door of the room in which the movies are being shown, the camera pans upward to reveal a sign over the door which announces the showing of the "flicker" titled "The Kiss."

6. To move from one individual (or image) to another. Example: In a long shot taken from the second floor, we see Dorothy Maguire standing on the mid-landing of the staircase and looking at herself in the mirror. The camera dollys along the floor, keeping her in view through dramatically lighted framework of the bannister, until her image is blotted out by legs of the murderer standing behind a pillar.

These six uses of the moving camera have, by means of this simple manner of notation, now been added to my knowledge of the filmic possibilities of the pan and dolly. This roster from "The Spiral Staircase" by no means exhausts the many other expressive ways to which the moving camera can be put. For example one thing which was generally overlooked in "The Spiral Staircase" was the possibility for dramatic and striking contrast afforded by juxtaposing a moving camera shot against a motionless camera shot.

The opportunity for studying motion picture technique is available to every movie amateur and at the small cost of movie theatre admission. No amateur can make a better investment. Learning becomes enjoyable, and studying fun. A simpler, easier and less expensive method of increasing one's knowledge of movie-making can hardly be found.

New 16mm. Society . . .

• *Continued from Page 480*

There are two classes of membership: Class "A" for professionals engaged as producers, distributors, directors, exhibitors, writers, or cameramen who desire to participate in the society for financial gain, which calls for an initiation fee of $100.00 and dues of $48.00 per year.

Class "B" membership is for non-professionals desiring membership in the society for its educational and social benefits, with the thought of possibly transferring later, when qualified, to the class "A" rating. Initiation fee in this class is $25.00 and dues are $20.00 annually.

According to the Society's initial announcement, some of the men comprising the board of directors include Daniel B. Clark, A.S.C., top flight Hollywood cameraman and past president of the A.S.C.; Jack Stanfield, S.S.C. with 25 years of production experience and who has literally grown up with Kodachrome; Arthur Miller, A.S.C., Academy Award winner and one of 20th Century-Fox's ace cameramen; Clyde DeVinna, A.S.C., thirty-five years in motion picture production and also a winner of Oscars for fine camera work; and Alan Stensvold, S.S.C. who organized and presently heads the Society of Sixteen Cinematographers.

Interested cinematographers and others may obtain application forms and other information at the Society's headquarters, 7078 Hollywood Blvd., Hollywood, Calif.

16mm. Kodachromer...

• *Continued from Page 481*

fornia, wrote Miss Greene: "It seems to me that you have combined in this picture more of the good elements of photography than I have seen in any 16mm. production of a similar nature. The time for showing particular ideas in the film, the choice of angles for shots, and your selections of incidents for portrayal of your subject make this picture exceedingly worthwhile."

There have been many offers for Miss Greene's film by 16mm. film distributors who would market it in a series of one reel releases. Then again, she may decide to take it on another lecture circuit in the fall. In the meantime, she has formidable plans for entering the production of educational films exclusively in color and sound to be marketed directly to Visual Aids departments of various school systems.





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Movie Analysis . . .

• *Continued from Page 465*

shots the audience at the showing of the old fashioned "flickers," the camera starts to pan upwards toward the ceiling and thus introduces the crippled girl in one of the upstairs rooms. Then again, as the camera pans with the crippled girl as she moves from window to closet, the camera leaves her after she selects a dress, and the camera continues to dolly right up to the dresses in the closet to introduce us to the murderer hidden there.

The dolly was also combined very effectively with excellent camera angle and composition in the long shot of Dorothy Maguire at midlanding of the staircase, looking at herself in the mirror. The camera dollys at a low angle along the floor of the second story of the home to provide a dramatic shot of Miss Maguire through the ballustrade, and then stops on a close-up of the legs of the murderer behind a column. The pan was also used to assume the viewpoint of an actor. When the secretary is in the cellar getting her suitcase and is startled by a sudden wind, the camera takes her position and pans about the storeroom to reveal the candle flickering, the newspapers stirring, and the cobwebs fluttering.

The moving camera was used so extensively that only at points of dramatic crisis where this technique was inapplicable did the film involve any creative editing to make its point. The final sequence on the spiral staircase in which there is continual crosscutting between Ethel Barrymore at the head of the staircase, Dorothy Maguire at a midpoint, and George Brent at the foot of the stair, was excellently constructed. There were over thirty shots in this brief sequence; the angle and composition of each shot was admirably thought out and a very dramatic tempo was thus maintained. Crosscutting was also excellently used in the sequence in which Dorothy Maguire, having learned who the murderer is and that he intends to kill her, seeks frantically to attract the attention of the Constable who is about to leave the mansion grounds in his horse and buggy. Following is the sequence of the shots as I noted them in reviewing the film:

1. MEDIUM SHOT: Maguire in Barrymore's room searches for a gun in a bureau drawer. PAN with her as she goes to window and tries to open it.

2. LONG SHOT: (taken from Maguire's point of view at window) The Constable's buggy in the rain before the mansion gate.

3. CLOSE UP: Maguire at the window in a frenzy.

4. CLOSE UP: Barrymore, unconscious on the bed.

5. MEDIUM SHOT Pan with Maguire in the hallway as she rushes to her own room.

7. MEDIUM SHOT: (Taken from outside the building and on a line with the window of Maguire's room, and at such an angle that we can see into it). Maguire rushes to the window of her room and starts to open it.



• Richard L. Thiriot, will conduct parties of movie amateurs through Bryce Canyon August 17th and 18th.

★ **ALL CINEFILMERS who plan to vacation with their cameras in or near Bryce Canyon, Utah's colorful national park, can get some expert help from Richard V. Thiriot, who will lead two personally conducted tours of the Canyon Saturday, August 17th and Sunday, August 18ht.**

Sponsored by Home Movies, the tours will be free of charge and will be of great aid to all camera enthusiasts who plan to enter Union Pacific's national photographic contest. All who are interested are requested to be at Bryce Canyon Lodge at 2 p.m. Saturday, August 17th, or 8:30 a.m. Sunday, August 18th, when Richard Thiriot will welcome them and give advice about locations, exposures and focus.

Thiriot will also be on hand at Sunset Point on Saturday evening and Sunrise Point on Sunday morning to help all visitors who want to film the spectacular twilight and dawn at Bryce.

Mr. Thiriot is an experienced filmer of Utah's National Parks. His 400 foot 16mm. Kodachrome picture, "Weekend For Three," was an award winner in Home Movies' 1942 annual contest. More recently, his color footage of western scenic spots has found a wide market among both amateurs and producers of professional films.

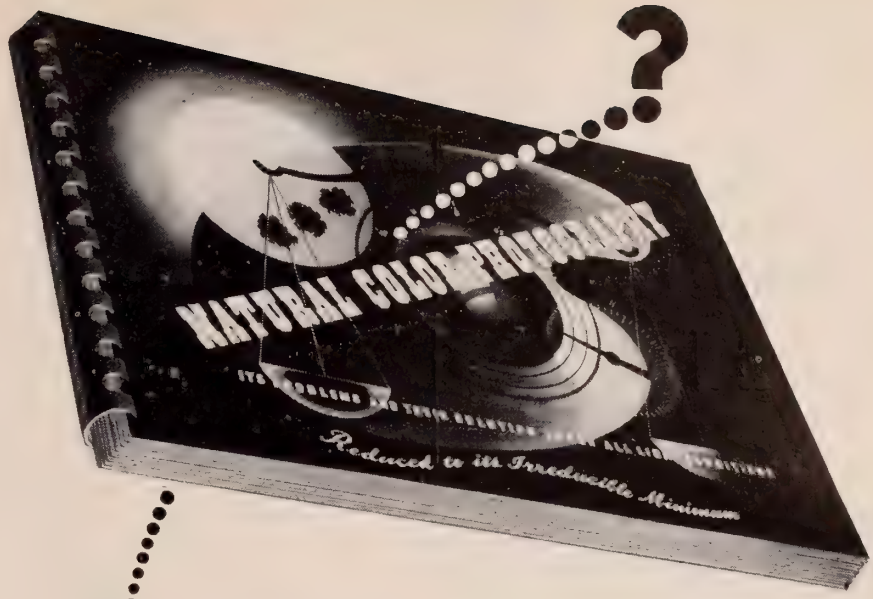
Remember the dates and the meeting place and plan to take at least one of these free of charge tours sponsored by Home Movies.

8. MEDIUM SHOT: Constable in his buggy preparing to leave.
9. MEDIUM SHOT: Maguire at window banging on the glass.
10. MEDIUM SHOT (similar to 8): Constable, hearing noise, gets out of buggy.
11. MEDIUM SHOT (similar to No. 7 and 9): Maguire continues to bang on window.
12. MEDIUM SHOT (similar to 8): Constable, looking about, sees fence gate banging in the storm, and assigns the noise he hears to it; he remounts his buggy.
13. MEDIUM SHOT (similar to 7): Maguire takes a lamp from table in her room.
14. MEDIUM SHOT (similar to 8): Constable starts to drive off.
15. MEDIUM SHOT (similar to 7): Maguire hurls lamp through window, but its crashing noise is drowned out in the sound of the storm.
16. LONG SHOT (same as 2): Constable's buggy driving off.
17. MEDIUM SHOT (similar to 15): Maguire at the window, her hopes for help shattered.

These short cuts convey the dramatic action as only a film can and a continually rising tension is created by careful consideration to the length of each shot. Lighting and background music are interwoven to build this simple sequence into a very stirring one. Because of the shortness of the shots, the camera angle was kept simple and basicly the same throughout to avoid confusion. It is a subtlety but true that the *second* time we see a particular shot on the screen, it registers almost immediately and less footage is needed to convey the image than was at first needed.

Another factor is that by building up a sequence with short shots, our minds become adjusted to the fast tempo and grasp more quickly the contents of each shot. You can test this by yourself by cutting a short shot into a sequence of composed of longer ones; by contrast, the short shot it will seem so exceptionally short that it will be difficult to see the image. Cut the same shot into a sequence of short ones and you will be startled to discover that it no longer appears brief. It is a question of contrast and mental adjustment.

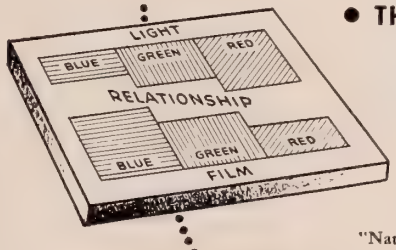
There were, in the movie, other examples of excellent cutting. When the crippled girl is murdered we see in close-up only outstretched hands clenched in agony. There is an immediate cut to a shot revealing what has taken place in the "flicker" — a girl is brought ashore dead. The relationship of images immediately conveys the idea that the crippled girl is also dead. We need not be told anything more about the killing. Subsequently shots only relate how her



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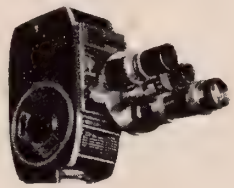
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death is received by the people in the hotel.

Only a few of the highlights of film technique employed in this picture have been explored here. Actually, "The Spiral Staircase" can be seen any number of times and upon each viewing you will discover certain subtleties of construction that escaped you on the first viewing. It is not a great movie; the story prevents it from being anything pretentious. However, the plot development has been lifted well above the mediocre level by the very effectual uses of the moving camera and imaginative editing at critical points.

With The Amateur Movie Clubs...

• *Continued from Page 482*

N. Y., Movie Makers took first prize of $100 for his one reel color film, *Squeaky* Frank E. Gunnell received second prize, $75, for his dog picture, *Shadow's Bones.* Gunnell also won fourth prize for his second entry, *Western Wildlife. Making of the Grade,* by George Mesaros took third prize.

★ ★ ★

WESTWOOD Movie Club of San Francisco announces the night of November 29th as date of the club's Annual Contest with prizes offered for the best 8mm. and 16mm. entries. Lens expert R. C. MacCollister gave members at the June 28th meeting some of the theory behind lens coating and the how, when, where and why it should or should not be done which helped Westwooders to clear up some of their troublesome lens problems. All amateur movies makers in the San Francisco Bay Area are invited to attend the club's meeting which are held the last Friday of each month in the clubrooms at St. Francis Community Hall, Ocean Avenue and San Francisco Way, San Francisco.

★ ★ ★

TRI-CITY Cinema Club, (Davenport, Rock Island and Moline, Iowa), held its last meeting of the year June 18 and can now look back with pride on the high attendance record and accomplishments of its membership. Eight mm. films by John Hoffman of Moline and Mrs. Wanda Koechert of Davenport vied for top billing with the 16mm. films of Dr. J. Dunn of Davenport and Moline's Dr. H. H. Parsons, on the evening's entertainment program.

★ ★ ★

OMAHA Movie Club members viewed an uncut untitled film at its June 28 meeting. The film was expressly designed to encourage suggestions for titles and improvements. For entertainment, a 40 minute color-sound film, *The Amazon Awakens,* proved valuable not only from an educational standpoint but for its excellent continuity and composition. The Omahans meet the fourth Friday of each month at the North Side Public Library.

★ ★ ★

WASHINGTON Society of Amateur Cinematographers recently heard Dean A. Lyon, outstanding pioneer in the field of lens coating, and originator of the present Hi-Temp bake method being used throughout the country. Dean Lyon gave an interesting and informative lecture on *Coated Lenses, Aid to Photography.* The beauty of New England, *Summer and Fall,* furnished John Oliveras the theme for his newest film which was viewed by the assembled cinematographers.

★ ★ ★

DENVER Council of Camera Clubs, composed of seven amateur clubs, is a newly formed organization that has as its objective the coordination of all local camera groups, arranging of salons, publishing a monthly news bulletin, and generally assisting and promoting amateur photography.

The first coordinated activities came during the last years of the war when the seven groups jointly cooperated with the USO to establish the GI College of Photographic Knowledge and present programs and field trips for servicemen.

Member clubs in the Denver Council include the Denver Lensmen, F-12 Camera Club, Denver Camera Clique, Gates Camera Club, Jackson Camera Club, Bell Movie and Camera Club and Denver Photographic Society. It's combined membership numbering more than 300 camera enthusiasts hopes to promote the scenic value of Colorado through local color slide exhibits and photographic salons to be exchanged with other amateur photography groups throughout the nation.

★ ★ ★

ST. LOUIS' Amateur Motion Picture Club held a banquet at the De Soto Hotel, June 24th. New officers were elected and the top awards for the best films were presented. Lon Wadman won the Class A award for his film, *This'll Kill You,* and Frank and Dorothy Sperka took Class B honors with *Museum of Memories.* Highlights of the evening's entertainment was a stage show cast entirely from membership talent. Mr. Leslie Easterday, newly elected president, proudly announces this club now boasts 65 family memberships.

★ ★ ★

PETALUMA (Calif.) Cinema Club's member, Al Adams, recently screened

this group a film composed of both Ansco Color and Kodachrome, with the footage intercut in order to demonstrate the respective qualities of both color films. In order to provide direct comparison, Adams photographed the same scenes or subjects first in Ansco Color then in Kodachrome. The reel proved highly interesting especially to those members who had not yet seen the new Ansco Color film and who have been wondering, as have many others, "What's the difference, if any?"

Closeups...

• *Continued from Page 480*

ducer several years ago, Mrs. Frith still operates solo, filming all her own material and editing and preparing it for narration sound track. All of her subjects find a steady market among the leading boards of education throughout the country.

★

Chicago's city council, on July 12, proposed, as a wiring safety measure, an ordinance that would require licensing of thousands of operators of home movie equipment using over 15 amperes of electricity. One official explained that plan would call for issuing a $1.65 operator's license after inspection of premises in which equipment was to be used.

Makers of projectors and sound equipment have suggested, as an alternative, use of a special connecting socket on their equipment to rule out chance of drawing too much power.

★

I. T. T., it is reported, has filed petition in bankruptcy. How this will affect company's widely heralded $10,000 amateur movie contest, in which many 16mm. cameraists had entered films, has not been announced.

Make It Yourself...

• *Continued from Page 473*

hobby, but invariably is able to design equipment more suitable to his needs. There are many movie amateurs who cannot improve their films as they should because they do not have the necessary editing and titling equipment. But the means of remedying a situation of this kind is readily within their reach. Where a supply of lumber and nails can be had, the use of simple tools in one's garage workshop evenings will enable the most inexperienced gadgeteer to turn out surprisingly good equipment.

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Animated Movie Making . . .

• *Continued from Page 459*

silhouettes), puppets, or common inanimate objects; but with all mediums motion is created in the same basic way — largely by single-frame exposures. Animated drawings (as in Mickey Mouse, etc.) are the most complex medium, and require professional skill for any degree of success. With puppets, cutouts, silhouettes, or other inanimate objects, however, no tedious and specialized preparation is involved, and artistic results are well within the reach of the amateur.

Recently the author and 16mm. cinematographer Joseph Yolo completed a 400 foot instructional film on the game of soccer in which non-articulated or rigid type puppets were used as a simple presentation of a soccer player. By means of these little figures, and the 2 by 3 foot grey board marked off as a soccer field with white adhesive tape, team formations and various plays were graphically illustrated in animation. The puppets were made of corks, wooden matches and wooden beads. Pop-in or moving arrows cut from paper were used to locate the ball or a particular player where necessary. The whole thing cost less than two dollars.

A diverting and instructive variation on this idea would be a short movie entitled *Famous Football Plays*. Secure your figures or puppets, and miniature football, at the dime store, or make them up at home. The large board for the field can be found at an artists' supply house.

After marking your board, lay it on the floor, and make sure it won't move (in other words, watch out how you throw your big feet around!). For flat light, use one or two photo-floods, and to give the set life, a couple of small spotlights. Line up the puppets and the ball for the first play to be illustrated. For normal-speed action, shoot one or two frames at a time, moving the figures about a quarter of an inch for each exposure. For this, the camera should be firmly mounted. Of course, if some of the figures have to travel a longer distance in the play, you may have to move them a half inch or more at a time for each exposure. Carefully measuring the distance to be traveled by each figure is the simplest way to be accurate about this. If you wish the play to be illustrated in slow motion, expose three or four frames for each position of the puppets and ball.

If you happen to have some live-action footage of football plays, in which the movements of the players and the ball is not too clear, your film may be dressed up and given added point by intercutting the live-action with your animation sequences. Where this is done, be sure to match angles, otherwise the connection between live-action and animation might be lost.

Creating animation magic with everyday inanimate objects is another rich source of genuine thrills for the amateur cinematographer who finds himself languishing in the live action doldrums. Combined with the intriguing results possible in this field, there is the added atraction of valuable experience in imaginative camera control and in the exploring of your own artistic resources.

How about, for example, a study in matches that is, an ordinary large box of kitchen matches? Call it "Magic Matches." Place the box of matches, closed, on a suitable dark background. Light it with one photo-flood and one small spotlight. So that it will not move during shooting, glue or thumb-tack the bottom of the match-box to the background. The first scene could be the opening of the matchbox. Open it one-length wide and shoot a frame, then another eighth-inch and shoot another frame, and so on until the box is fully opened. Now let the matches pile up outside the box by taking out two or three at a time, and shoot a frame each time, until all the matches are in a heap outside the box, seeming to have cascaded there as if by magic. The next step would be to pull the camera back to include a larger area, and animate the matches to spell out the title *Magic Matches*.

After the title has been spelled out, return the matches to the pile, moving them a fraction of an inch for each exposure. Then, at close range, start building a match tower, laying on one match for each exposure. In projection, the tower will appear to erect itself while the pile of matches alongside dwindles to nothing. In view of the amount of labor that goes into the shooting of just a few feet of animation, you may be tempted to end your film here, by breaking down the match castle and having the matches return to the box, and the box close. If you have great reserves of patience, you will no doubt be able to think up many gags and formations for the matches, stretching your film out to real production length.

Other common inanimate objects with which interesting results may be secured are a deck of cards and a set of chessmen. With the latter particularly, there would be opportunity not only for effective animation, but for

the use of imaginative lighting and camera angles.

The effectiveness of an animated film can often be enhanced by setting it to music. A simple method of doing this is to select a short piece of recorded music, and time its various phrases and sequences with a stop watch or second hand. The film can be accurately fitted to the music by shooting the required number of frames (at 16 or 24 frames a second) for the length in seconds of each musical phrase or sequence. Synchronization in projection can be achieved by placing a start mark both on your film leader and on the phonograph record with colored grease pencil, and starting projector and phonograph at the same instant.

And now, a final word or two of advice: in cartoon animation you have a series of drawings and one follows automatically after the other until the cycle is completed and, provided they are properly numbered, there is little danger of anything going wrong. In puppet animation—or in animating ordinary static objects—it is quite different. Each movement must be made and shot separately before proceeding to the next. In a long sequence of, say, 12 frames, even without interruption you are certain to reach a point sooner or later when you are not quite sure as to whether you are shooting frame No. 5 or No. 6 and there is real danger of the whole sequence being spoiled.

The remedy is a simple counting device, and the simplest one I know of, and possibly the most effective, is a set of counters such as coins, pebbles, match sticks or anything similar, equaling in total the number of frames in the cycle to be shot. When beginning to film, place all the counters at the left side of the stage or camera. After making the first exposure, move one pebble or counter from the left hand side to the right, and do this every time you expose a frame. Thus you minimize the danger of ruining a sequence on which many hours already have been spent.

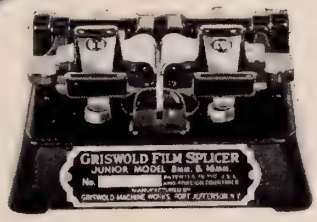
New Films...

• *Continued from Page 484*

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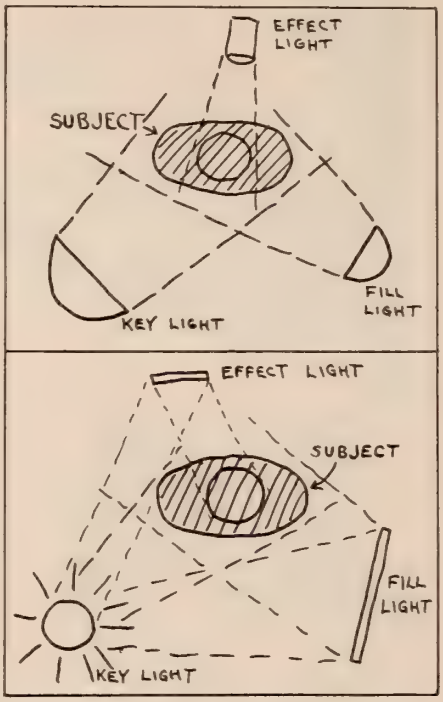
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• *Continued from Page 463*



• Above diagrams illustrate similarity in function of photo lights indoors and light reflectors out of doors. Top diagram shows characteristic basic scheme for indoor lighting—key light in front of subject, fill light at opposite side to brighten shadows, and effect light at back to highlight subject.

In lower sketch, reflectors supplant photolamps. The sun represents the key light, while a large reflector at right furnishes the fill light. A mirror or brilliant reflector back of subject provides the backlight.

Aluminum paint gives a strong reflection and moderate diffusion. However, for color, it will be found interesting to experiment with bronze lacquers of a gold or copper shade, which will throw a pleasing warmth into the shadow areas. Where more diffusion is desired, a flat white paint or lacquer is most suitable. A useful combination is a panel coated on one surface with aluminum lacquer and on the other with flat white paint.

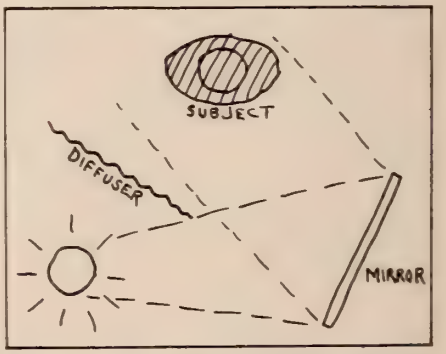
The size of reflectors is primarily a matter of convenience, both in transportation and in use. For best results, a reflector about 3x4 feet is excellent. If this is too big to carry conveniently, it may be hinged in the middle, folding to a size of 2x3 feet. It is worth the additional effort to include a hinged brace or leg which may be used to support the reflector in various positions, wenever an assistant is not on hand to hold it.

However, all of these flat screens are a bit cumbersome, unless a station wagon is available for the trip, and we suspect that the ideal reflector is one so compact that you will never be tempted to leave it behind. The simplest way to make such a reflector is to obtain a window shade of the desired size. Lay the shade out flat and give it a smooth coat of aluminum lacquer on the inside surface. Use a shade of light color, if possible; otherwise you may have to give it a coat of white paint first. Now build a simple, knock-down frame which, when assembled, will be of the desired dimensions. On it place standard fastenings for window shades, and hooks at the opposite corners to hold the shade in position when unrolled. Such a reflector will be light and portable, and there will be no excuse for leaving it behind.

In use, think of the reflector the same way you would of another lamp on an interior shot. Usually, the sun will be your Key Light, and the reflector your Fill Light, softening the shadows and killing harsh contrast. Or use the sun behind your subject, for backlighting your subject's hair. Place the reflector in front of subject, as the main light source. If the background is too dark, throw a little extra light on it with another reflector.

Reflectors are an important accessory for every type of home movie filming. They are not an implement for professional work alone, although they originated with the professional cinematographer. When filming the baby in the garden, her features as well as movements will show with greater clarity on the screen if the natural shadows of daylight are lightened or eliminated altogether with a reflector placed at one side and out of camera range.

When filming indoors with the aid of sunlight coming through a window,



• This diagram shows how the sun may be made to shine from another direction in filming a subject when time does not permit waiting for sun to shine from desired position. In this instance, a mirror is used as key light to reflect sunlight toward scene or subject. Cheesecloth screen diffuses direct rays from sun, allowing just enough light to pass to serve as fill light.

a reflector is a definite asset in lightening shadows created by a limited source light. When filming closeups anywhere in daylight, use of a reflector will give a more evenly lighted picture of your subject, imparting a true professional touch to your photography. In the production of home movie playlets, reflectors are a definite asset that lend the quality of professional lighting us-

ually associated with and expected in scenario pictures.

While on the subject, don't forget the utility of a mirror as a light reflector on occasion. A hand mirror may be sufficient to backlight the hair. A full length mirror will provide a brilliant, hard light source of considerable area. If the sun is shining in the wrong direction for an important shot, it is even possible to diffuse the direct sunlight with a cheesecloth or muslin frame, then provide the "direct" sunlight from the desired direction with a mirror of suitable size.

Control Panel . . .

• *Continued from Page 474*

One 2″x2″ angle.

One ivory-colored switch (for lamp).

One brown-colored switch (for motor).

Four 1/8″ flat head screws (for mounting the switches).

One brown-colored power-outlet box (optional).

Necessary wire, solder, tape, varnish, etc.

The base of the control board as shown in Fig. 1 at (PC. No. 1) was cut from plywood, 3/8″ thick, to the outline and dimensions given in Fig. 1. The recess for the switches was made by first drilling a hole in one corner of the proposed cut-out and then inserting a coping saw blade through the hole. The blade was then secured to the saw in the usual manner and the cut completed. After all cuts were made in the baseboard it was sanded down and four 3/16″ holes drilled as shown to accommodate the mounting bolts.

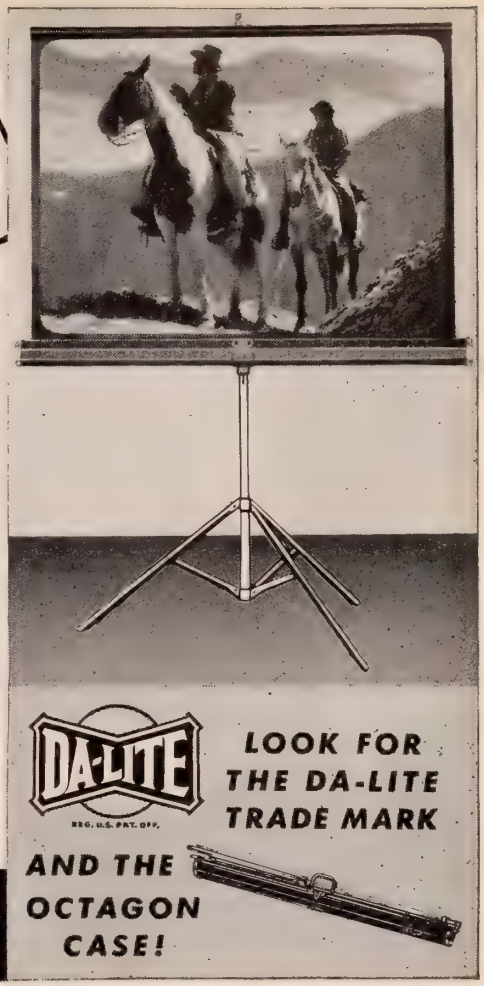
PC. No. 2, or the backboard of the power outlet, is optional. If it is omitted on your control board, cut the baseboard to the dimensions shown at the dotted line in Fig. 1. PC. No. 2 was also cut from 3/8″ plywood. You will find that a piece large enough for this will be left after making the cuts for the baseboard. A small notch was cut out at the bottom edge to accommodate an angle to which it is fastened and, in turn, by which it is mounted to the baseboard. (Instead of fastening the L to the top of the baseboard, as shown, by cutting a slot in the baseboard to suit the L and slipping it through this slot, the L can be fastened to the under-side of the baseboard. In this way, the lower leg of the L will not be visible and the mounting will have a neater, more professional appearance. This slot (alternate) method calls for stove bolts in lieu of flat head bolts. With a pencil or an awl spot the locations of the holes in the L on PC. No. 1, the control board

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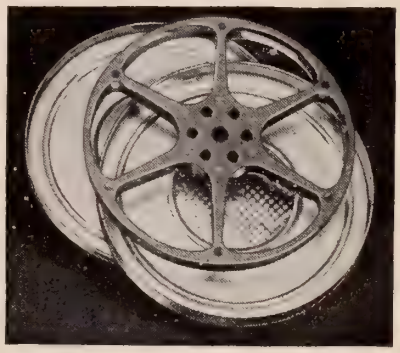
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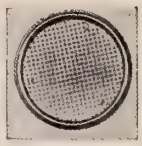
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base and also on PC. No. 2, the power outlet backboard, and drill four 3/16" holes to accommodate the mounting bolts.

After the two pieces are cut to shape and sanded, and the necessary holes drilled, stain them to match the projector finish. (The accompanying photograph shows the control board purposely left unpainted in order to make it more visible and the details of its construction more readily discernible. In its finished state it is brown in color as are, also, the motor switch and the power outlet — blending beautifully with the projector finish.) When dry, both pieces should then be given two coats of clear lacquer, although varnish may be used instead. These operations completed, the power outlet backboard is bolted to the L and the L, in turn, to the control board. To the projector base, in which four 3/16" holes have been drilled to suit, the control board is then fastened with 3/16" stove bolts and is now ready for wiring.

The wiring diagram, shown in Fig. 2, is fairly simple. The control board, being divided into three separate units, i.e., lamp switch, motor switch and power outlet, has a complete circuit provided for each unit. The motor circuit, of course, goes a round-about way as it hooks up to the rheostat for speed control. The ivory colored switch was chosen for the lamp switch and the brown one for the motor; in this way, the contrast between the two facilitates the instant differentiation between lamp and motor controls. It is easy to remember that the light colored switch controls the light.

A word of caution about wiring this layout: when making the necessary splices, remember these rules — make 'em right; make 'em tight; and insulate carefully. It is advisable to solder each splice in lieu of merely twisting or braiding the two pieces of wire together. In this way, a splice need not exceed a quarter of an inch in length, and the posibility of it parting is practically negligible.

With a toy or other inexpensive projector thus improved, it affords just about all the important conveniences to be found in more expensive models; it takes on a new lease on life, and showing of films becomes a more pleasurable diversion.

Story Of A Newspaper . . .

• *Continued from Page 461*

necessary to every motion picture. This "running gag" starts in the early part of the picture when the city editor gives an unstated, but evidently puzzling assignment to a new girl reporter. From time to time the film shows her working on this mysterious assignment. When she finally gets it done, in the concluding scenes of the picture, the city editor holds it up to show "30" —which is the newspaper way of saying THE END, drawing the picture to a close.

As the result of local showings of this film, an increased public interest in and appreciation of the local newspaper has been noted. Many people who have seen it have stated that they had never before realized just how a news paper organization functioned or how much detailed effort went into each day's publication. Our organization-produced 16mm. film made the story clearer than it could have been told in cold type. It emphasizes and dramatizes the newspaper's story more than would conducted trips through the plant because the camera was able to film many operations in detail that easily might be overlooked in first hand observation.

"The film was originally planned for local distribution only," said Mr. Miller, "but we have received more requests for the film for showing outside the city than we have been able to fill with the three prints in circulation.

"I am going up into Canada this summer to the newsprint mills and hope to get enough material there for another picture. I also plan either a motion picture or a sound slide film for use of both our advertising and circulation departments as an aid to training new employees in their respective departments. From this material, a special edition may be prepared also, to show our readers and other citizens of Royal Oak some more of the workings of the newspaper publishing business," Mr. Miller concluded.

How many other businesses could benefit by a similar application of the 16mm. camera in publicizing products and services is difficult to tell. It is certain, though, that numbered among the many thousands of amateur movie makers of America there are many executives of publishers, manufactures, etc., who could profitably follow the experience of Royal Oak Daily Tribune's vice president Phillip Miller. He made his pleasurable hobby pay dividends.



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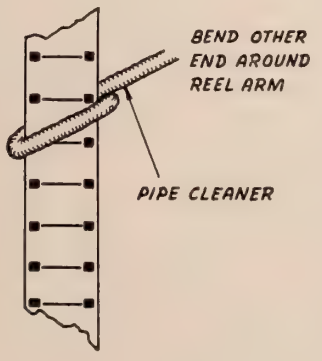
• *Continued from Page 477*

board. Draw a pencil line around the rim of the spool and, also, spot its center with the pencil point. Do this on two separate pieces of cardboard, one for each flange. Then, using the center mark made with the pencil point, draw a circle of the dimensions required to suit your needs. For this operation you will need a large compass or an efficient substitute. Do this on two separate pieces of cardboard, also, circumscribing the smaller circle drawn first. The table below gives approximate size of flange required for different footages: (Dimensions are given in inches).

50 ft.	100 ft.	200 ft.	400 ft.
2⅞″	3½″	6″	8″

Now for the second step: Punch a hole with pencil point right through the cardboard at the marked center of the circles. Insert scissors in this hole and cut out the inner circle previously marked. (See Fig. 1) Also, cut around the large circle. Then trim off any loose burrs and the flanges will be ready for mounting on the empty spool. Fig. 2 shows how this is done. Using transparent cellulose tape in strips about one inch long, paste the cardboard circles to the *outside* of the spool flanges. Do not apply any tape on the inside of the spool flanges for this will decrease spool width so it will not be able to take up the film. Just use enough tape to insure a strong joint.

If you do a neat job of cutting the cardboard to shape, the added flanges, although made of cardboard, will stand a surprising amount of abuse.—*John M. Gregory, Jersey City, N. J.*



Film Cleaner

Film can be kept free of dust and grit by running it through the fold of a bent pipe cleaner. The wire-cored cleaner can be attached to a reel arm —depending upon make of projector— and will clean the film automatically. —*Ralph E. Kyper, Walpole, N. H.*

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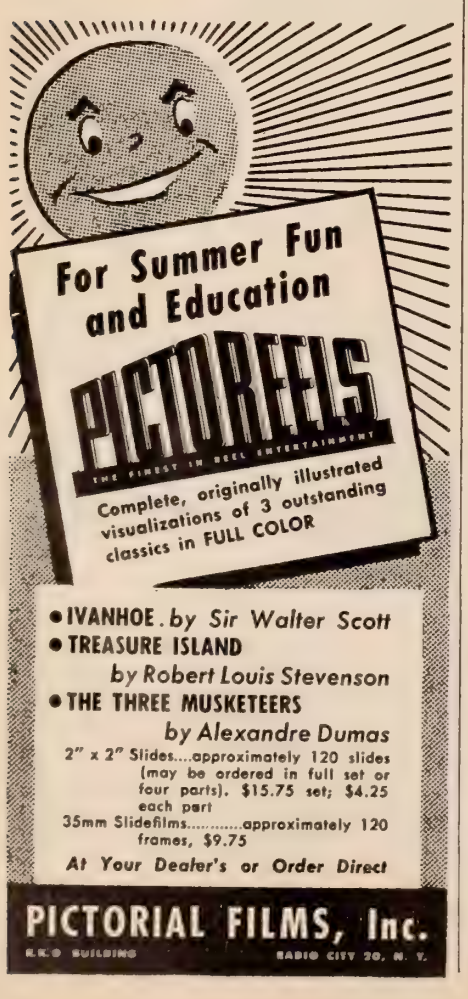
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Information PLEASE

• READERS: *This department is for your benefit. Send in your problems and our technical committee will answer your questions in these columns. If an answer by mail is desired, enclose addressed stamped envelope.*

Off With Their Heads (Peter Twomley, New York City, N. Y.)

Q: In my closeups of people, their heads are above the frame line, and they always seem to be more to the right than I focused them in my viewfinder. What causes this to happen? I just got my second roll of film back from the processors and found the same fault prevails. Would you please explain what it is that I am doing incorrectly? Could my viewfinder be incorrectly set?

A: While your viewfinder is corrected to a certain degree for parallax the difference in the relative position of viewfinder and lens this correction usually is limited to scenes filmed at distances eight feet from the camera and beyond. In order to guarantee getting all of your subject into a closeup as you see it in the viewfinder, you should make allowance for parallax by raising your camera slightly so that there is more space between the head of subject and the top frame line of the viewfinder; also, if your viewfinder is to the right of your lens, move the camera slightly to the right when lining up your subject, so that there will be more space between the right edge of the viewfinder frame and subject.

Brown Spots (G. Aldrich, Reno, Nev.)

Q: I have been getting pretty favorable results processing my films by the home reversal method but I notice that the darker areas, instead of being the usual blue-back in tone, are dark brown. What causes this and how can I correct it?

A: There are several causes for the condition you complain of in processing your films. The most frequent cause is lack of sufficient washing after the bleaching process. Another probable cause is that your chemicals may be too weak. Try more thorough washing and always use fresh chemicals in making up your formulas.

Shooting the Baby (M. H. Holmes, Greencastle, Ind.)

Q: Recently I made some movies of a new born baby. I used an 8mm. camera with an f/1.9 lens and although I used a No. 2 Photoflood for my light source and a bright tin near the camera for a reflector, the pictures all turned out to be under-exposed. My chief problem was to get sufficient light on the scene without hurting the baby's eyes. I used Super X film. What are your suggestions?

A: We appreciate that you must take care with bright lights when filming a new born child. Most satisfactory photographic results may be had with diffused light in sufficient quantity. Two No. 2, photofloods with gauze, oiled silk, or tracing cloth diffusers in front of them should give you enough safe illumination to make closeup and semi-closeup shots.

If possible, place the lights overhead or to one side of the baby so they will not shine directly in the infant's face. Also, for successful shots of this nature, you should use an electric exposure meter.

Slower Speed Exposure (Roger Hurdston, Philadelphia, Pa.)

Q: How do I determine my exposure when I want to shoot several scenes at a slower speed of 8 frames per second instead of the usual 16?

A: If normal exposure for your camera at 16 frames per second is 1/30th of a second, the shutter speed or exposure at 8 frames per second would be twice as great or 1/15th of a second. Therefore, if you are using an exposure meter you will take your reading from the 1/15th of a second marking instead of the 1/30th—indicated on some exposure meters as the 16 frames per second exposure point. If your normal 16 F.P.S. camera speed is 1/40th of a second, then the 8-frame speed exposure rating would be 1/20th of a second.

Fuzzy Closeups (M. V. Ronson, Shreveport, R. I.)

Q: "Closeups, closeups, make more closeups," is all I hear and read these days but nothing seems to improve the quality of my closeups. They are all fuzzy looking and never as sharp as my regular shots. What is my trouble? Should I get my lens checked? It's an f/3.5 lens in fixed focus mount.

A: You shouldn't have any trouble making normal medium closeups with your lens. Perhaps you have been trying ultra closeups. If you try to shoot at distances closer than six feet, you may need to use a portrait or supplemental lense placed over the regular camera lens. Such lenses are available

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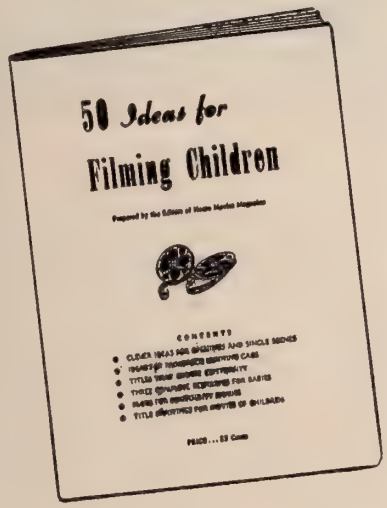
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Grain Bugaboo (P. T. Westerfield, Los Angeles, Calif.)

Q: Is there anything I can do in shooting my black and white film to reduce "grain" or at least keep it at a minimum?

A: No, grain cannot be controlled during filming. In fact, unless you are processing your own cinefilms, you don't have to worry about the grain bugaboo. Only "fast" emulsion films, those with high Weston ratings, are apt to show any appreciable amount of grain; but where such films are processed by the manufacturer or their authorized laboratories, fine grain processing reduces the "grain bugaboo" to a minimum. If you process your own films, particularly panchromatic, it would be wise to use a fine grain formula.

Exposure (Frank Halstead, Belvedere, Calif.)

Q: How do I go about lighting and adequately exposing a scene of a man in a darkened room?

A: Your best results will be obtained by spotlighting in a scene of this kind. The small, low cost spotlights now on the market are sufficient for this type of photography.

Splice Life (Barton Phillips, Denver, Colo.)

Q: Is it advisable, from the point of view of durability, to put a lot of splices in a film I hope to keep for a long time? Will a splice hold up as long as the rest of the film, or will it break within a few years?

A: If splices are well made and a good quality of cement is used, they will last for an indefinite period. In splicing safety film, each section of the film is virtually welded together. The cement momentarily dissolves at the base of the film and causes the two sections to fuse together into one.

White on Black Titles (Porter Burch, Freeport, Ill.)

Q: How can I make good titles that will screen with white letters on a black background without using the direct-positive method with positive film? I have a small printing press and can print black on white stock; but to print white on black is a job even for a commercial printer.

A: You can print the kind of cards necessary for shooting white lettered titles on black backgrounds with reversal film in this way: First, secure a quantity of fine aluminum powder from a printers' supply house. Then print your title cards—with white ink on black cards—and dust each card with the aluminum powder as soon as you take it off the press. The aluminum powder will adhere to the "wet" ink,

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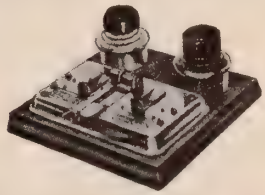
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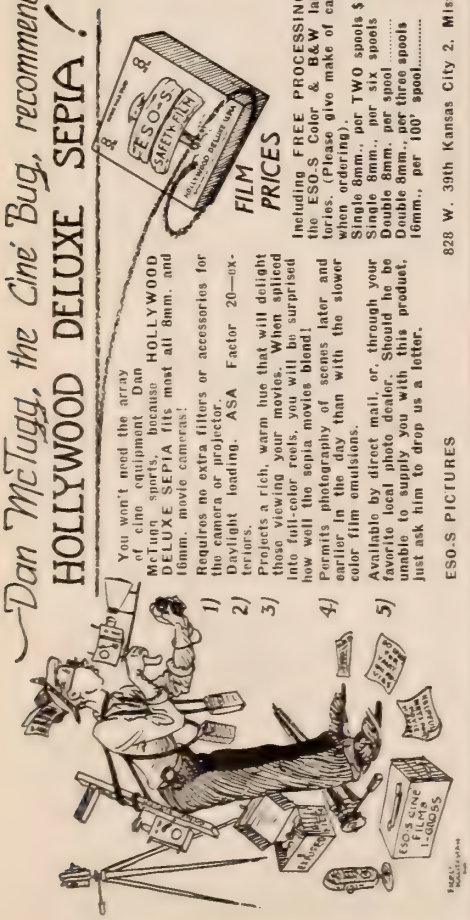
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Title Backgrounds (P. Garvey, Louisville, Ky.)

Q: In making titles in which the lettering is super-imposed on a moving background, what kind of glass must be used? Does the glass have to be large in dimensions?

A: We presume that you intend to project a moving background and for this purpose you should project it on a ground glass, the texture of which should be the finest obtainable. Do not use the flash-opal glass. The size of the glass depends entirely upon the focusing range of your camera lens or titling equipment. If you are using one of the several typewriter titlers, then the ground glass should be cut to fit the title card holder. On the other hand, if your camera lens is capable of focusing sharply from 2 ft. and beyond, the ground glass should be positioned ahead of the camera, at about a distance of 30", and would have to be large enough to fill the field at this distance—9" by 12".

Trick Effect (J. Clyde, Richmond, Va.)

Q: I would like to make a shot of calendar pages dropping off one by one but I don't seem to get the same results they do in professional movies. Can you tell me how to do this?

A: Attach piece of thread under each calendar page, start camera and pull each page off by thread.

News Of What's New . . .

• *Continued from Page 450*

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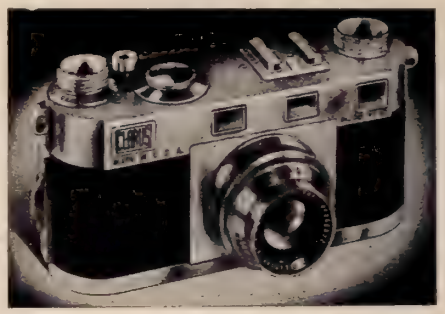
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Modified GE Exposure Meter

A new and modified form of the General Electric DW-58 exposure meter, incorporating the new American Standards Association (ASA) exposure index numbers is now under production.

This change has been made in the interests of standardization as General Electric is adopting the new, improved film-rating system developed by ASA and already being used by all the nation's leading film manufacturers for all types of users, as it was by Army and Navy photo units in the war.

Numbers of the ASA system are arranged so that they are close enough to permit use with all previous model G-E exposure meters with a minimum of difficulty. Except for the dial on the front, this is the same instrument mechanism as the DW-58 meter recently announced by G-E.



• Locks in focus.

Miniature Camera

Soon to be available on the domestic market, the new Clarus precision 35mm. candid camera is now being manufactured in the U. S. by the Clarus Manufacturing Company of Minneapolis. Formerly produced by German manufacturers, the new Clarus camera features "Synchro-loc Focusing" and a new curtain type focal plane shutter using intermittent action, never before produced in this country. The Clarus will be sold by all photographic supply dealers and priced to suit average budgets.

Audio-Visual Instructors

Supporting the vital and fast-growing Audio-visual education program in schools and colleges, and knowing the need for a complete understanding of this important addition to education, Radiant Manufacturing Corp. of Chicago, is offering a complete service to all Audio-visual course instructors.

Including booklets, articles, discussion charts, samples of the 'Hy-Flect" Glass Beaded fabric and the Radiant Screen Finder, the service offers the personal assistance of the local Radiant

representatives to any instructors on problems of instruction.

In line with courses now being given in University summer school in Audio-visual education this service should be of great help to all interested students as well as instructors. For a list of the available materials, write to Radiant Manufacturing Corp., 1144 West Superior Street, Chicago 22, Ill.



Measures incident light.

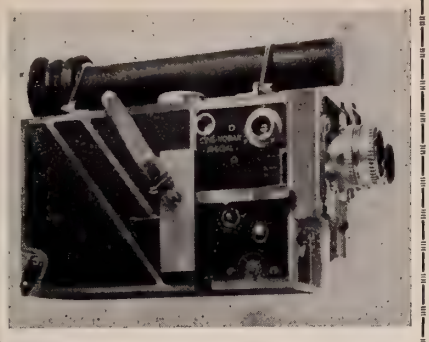
Norwood Meter

Soon to be available for the amateur is a special model Norwood exposure meter known as the Director. This meter has earned renown as the first meter adopting the principle of measuring incident rather than reflected light for photography, both still and motion pic ture.

The Norwood Director features a hemispherical light collector for integration of incident illumination, differing from the familiar flat plane photo-cell type of meter. Manufacturer is Norwood Meter Company, San Fernando, Calif.

Pocket Viewer

Combining in one compact unit a fine precision instrument for viewing all 2x2 slides, the new Fodeco Pocket Viewer fits easily into the pocket or briefcase. It shows each slide, so that you see a brilliantly magnified three-dimensional-effect image in sharp detail without squinting and without using a projector. This is a handy new gadget for all amateur cinefilmers who want to show slides easily and quickly and have some place to store them too. The Fodeco holds 56 slides and is not only practical but beautiful, of all metal construction, with a bronze wrinkle finish. It is distributed by Technical Devices Corp., Roseland, N.J.



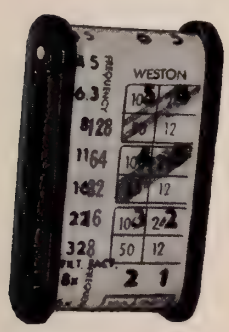
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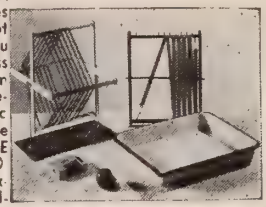
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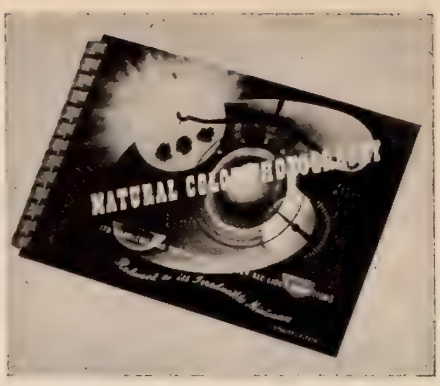
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● Tells about color temperature.

New Book On Color Photography

"Natural Color Photography," by Stanley J. Flesch, has, in the author's own words, "reduced a problem to its irreducible minimum!"

It all started when the author began to ponder the reason why it was impossible to take successful color pictures under all conditions where black and white film was used. The book, modern in format and design, and written so simply a child can understand it, will help all the color fans who want to know why they haven't been able to take natural color pictures under all conditions without having to go through all the trials and tribulations the author encountered in finding out.

Containing more than forty illustrations, charts and diagrams, five color charts and a Kelvin scale, this book will be of immeasurable aid to every filmer of color movies, beginner, advanced or pro. It has 108 pages, 7x10, plastic binding and retails for $1.50.



● Heats darkroom solutions.

Flasheat

Of interest to all processors of home movie films, and an ideal addition to home darkroom equipment is the new quick-heating immersion-type electric water heater, "Flasheat," which heats sufficient water to dissolve chemicals and keep developing solutions at desired temperatures, particularly during cold weather. It can also be used in winter to raise the temperature of the washwater for films. The Flasheat measures 5¼ inches long by 2 inches, is complete with rubber connecting cord, and economically priced at $4.95. It is distributed through the Union Sales Company, 141 Broadway, New York, N. Y.



● Features new locking device.

Tripod Screen

Da-lite Screen Company, Inc., 2723 N. Crawford Ave., Chicago, Ill., is introducing a new Challenger Tripod Screen said to have new features which offer better projection, simpler operation and adjustment of height, as well as sturdier construction.

"Slide-A-Matic," a new and exclusive inner-locking system in the new Challenger, completely eliminates external locking devices such as thumb screws and plungers. To adjust the height of the screen, simply pull back on the elevating tubing which raises or lowers it to the desired height. Release the tubing, and it locks in place automatically. The fully opened screen can be adjusted in height without separate movements of fabric or case.

One simple motion opens the tripod legs and the "Slide-A-Matic" locking device automatically secures them in place. The new, smart looking octagon-shaped case is stronger than the former round case and allows the fabric to roll in or out without rubbing against the edges of the case opening.

Other distinctive improvements are the new hanger bracket and hanger loop which hold the screen fabric more securely and prevent it from slipping. A new metal carrying handle conforms to the shape of the hand and folds flat against the case for compact storage.

Wocote Lense Coating

Wollensak Optical Company, Rochester, N. Y., announces that it cannot, at present, coat old Wollensak lenses for owners who wish to add to the effectiveness of their lenses by means of an anti-reflecting coating.

Wollensak is devoting its expanded lens coating facilities exclusively to producing coated surfaces for lenses now being manufactured. When the back-



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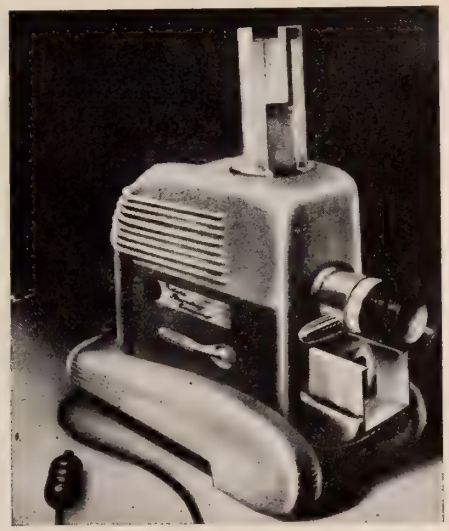
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log of orders for new lenses has been filled, Wollensak will then provide lens coating facilities for owners of older Wollensak lenses. Because of complex processes involved in the application of Wocote lens coating, the firm will not coat lenses not of its own manufacture.



● Has patented slide changer.

Automatic Slide Projector

An automatic slide projector with a patented slide changer which feeds by gravity and re-arranges slides automatically after projection has been produced by Pictures Recording Company of Illinois. One of the outstanding features of the new projector is the remote control push button arrangement which enables the operator to change slides while sitting 10 feet away. There is also a manual control lever at projector, and a friction drive microfocusing device. Furnished with a 5" Wollensak anastigmat lens (coated at additional cost), 300 watt lamp, and two slide containers, the new Automatic Slide Projector retails for $92.50 (FOB Chicago) and will be available in September.

Filter Kits, DeLuxe

Chess-United Co., Inc., have assembled two types of Omag Universal DeLuxe Filter Kits. Kits contain the new Chroma (for converting indoor Type A film to outdoor use) Chromeflash (for converting outdoor Type A film to flash illumination), Chromeblue (for using outdoor color film under regular indoor illumination) and Chromehaza (for retaining color balance when using regular outdoor Kodachrome under intense ultra violet or haze conditions). Series V is priced at $11.50, Series VI at $13.75, and Series VII at $28.50, plus tax. These kits may all be obtained from your local dealer, or the Chess-United Company, Inc., Emmet Building, Madison Avenue at 29th St., New York 16, N. Y.



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● WESTON Master II exposure meter, $29.67; General Electric DW-58 exposure meter, $26.95; Dejur Autocritic 50A exposure meter including case, $25.50; DeJur 5B exposure meter including case, $16.18. Shipping charges prepaid except C.O.D. RITTER CINEMA SERVICE, 507 South Oak Park Avenue, Oak Park, Illinois.

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● WE need your discarded 50' 8mm. projection reels and 30' 8mm. projection reels. Mail them postpaid; ESO-S will refund postage and allow 4c for the 50' and 2½c for the 30' reels in trade on raw film, large projection reels and all other items listed in our Spring catalog (see ad in this issue). ESO-S PICTURES, 828 W. 39th St., Kansas City 2, Mo.

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● GORGEOUS Girls: sparkling "Allure" and "Sarong Girls," two breath-taking films, 8mm. 50 ft. $2.00; 16mm. 100 ft. $4.00 each. Big 1946 catalog many film bargains and sample, dime. AUDET, Box 6520-CC, Philadelphia 38, Penna.

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● LATEST releases Castle, Official, Pictorial 8-16mm. silent, sound films. Sales, rentals, exchanges. Catalogue listing over 3000 films, accessories, etc., 2-3c stamps. REED, 7508 Third Ave., Brooklyn, N. Y.

● KODACHROME glamour girl movies. 8mm. 16mm. Projection length sample "Waikiki Hula," $1.00. Catalog, 2c. WORLD IN COLOR, Box 392-C, Elmira, New York.

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● FREE catalog of 8mm. and 16mm. movie films and accessories! It's yours for the asking! Your name and address on a postal is sufficient. Mail to ESO-S, 828 W 39th Street, Kansas City, 2, Missouri.

● HOME MOVIES: Rent—buy—swap 8/16mm. silent and sound at money-saving rates. Details for a dime. MIDLAND, Box 429, Oak Park 1, Ill.

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● UNUSUAL 8-16mm. film subjects. Big catalog with sample film, 10c. NATIONAL FILM EXCHANGE, Broadway Station E, Toledo 9, Ohio.

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To understand what we mean by "smooth sailing" you should speak to any one of the tens of thousands of satisfied Bolex owners . . . or visit your friendly Bolex dealer and let him demonstrate the easy operation and other obvious superiorities of these world-famous motion picture cameras.

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H-8 H-16 L-8

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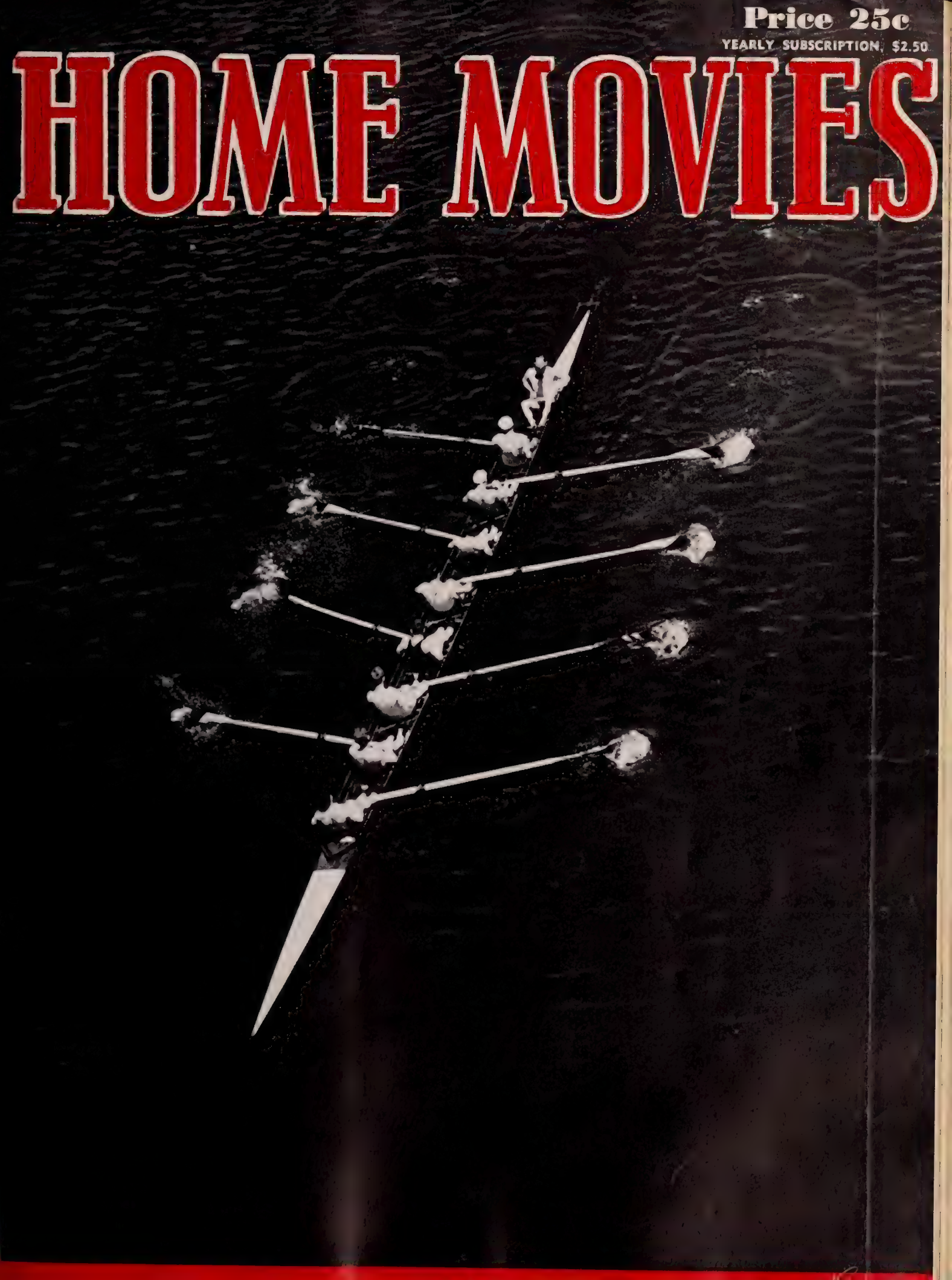






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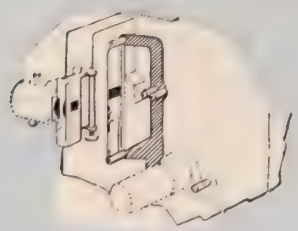
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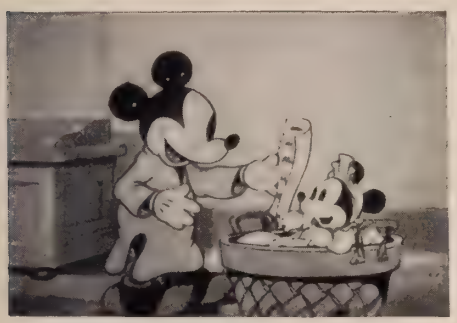
MAKERS OF 16MM EQUIPMENT SINCE 1923



DOWN MEXICO WAY

PRODUCED BY WALT DISNEY

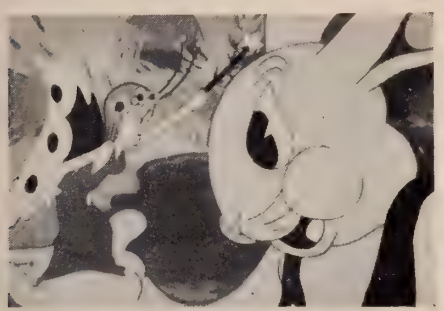
Donald Duck goes Latin in this rollicking comedy in which he attempts to woo Daisy by strumming a guitar and taking her for an auto ride in the desert



MICKEY'S ORPHAN CHILD

PRODUCED BY WALT DISNEY

Mickey Mouse, with a foundling on his door step, is in for more than a peck of trouble as he tries his domestic hand at fixing formulas, etc.



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PRODUCED BY WALTER LANTZ

Oswald Rabbit is visited by a good fairy who waves her magic wand to bring a lot of changes in the life of Oswald—some good, some bad, all humorous.



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Meany, Miny and Moe, the Three Monkeys, set out in pursuit of a tough dognapper. There's speed, shootin' and laughs galore in this merriest of the monkeys' comedy films.

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Entered as Second-Class Matter, May 6, 1938, at the Postoffice at Los Angeles, Calif., under the Act of March 3, 1879

Subscription rates: U. S. $3.00 per year. Two years $5.00. Single copies 25c. Foreign, $3.50 per year. Advertising rates on application.

home MOVIES

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PHOTO CREDITS: Cover by Harold M. Lambert; Pg. 529, Curtis Randall; Pg. 530-31, Ralph E. Gray; Pg. 532, C. E. Bell; Pg. 534-35, Walter Wanger Productions; Pg. 536 (top) H. Armstrong Roberts, (bot.) Fred Chadde; Pg. 537 (top to bot.): H. C. Lanks, Agfa-Ansco, John Cooper; Pg. 540, G. A. Valentine; Pg. 541, Jack Treacy; Pg. 542, J. W. Ozag; Pg. 543, Int. Pict.; Pg. 544-45, Arthur M. Sharp; Pg. 550, Producers M. P. Service.

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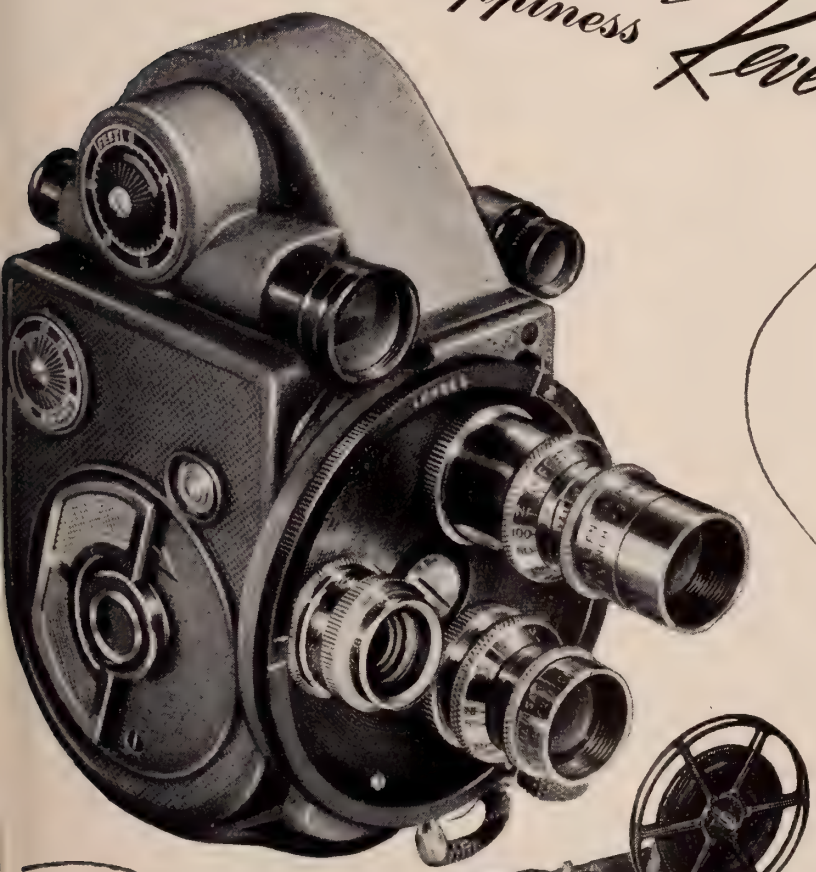
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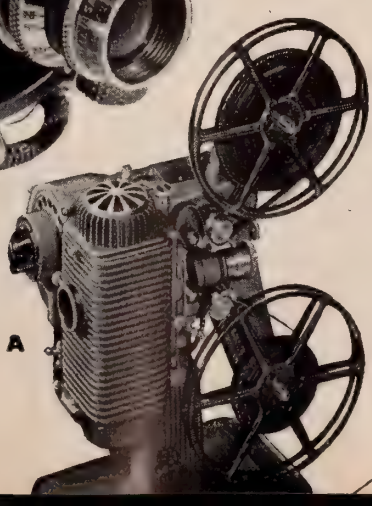
OFFICE OF PUBLICATION: 6060 Sunset Blvd., Los Angeles, Calif. Phone GRanite 5149.
NEW YORK OFFICE: Howard R. Cobb, Suite 511, 475 Fifth Ave. Murray Hill 3-1093.
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"Cine Autocritic" exposure meter
tells you
how to film better movies

"Cine Autocritic"

gives you a *true* report of the brightness of your subject . . . without influence from unwanted light outside the camera range.

A DeJUR feature—honeycomb-type light baffle placed in front of the photo-electric cell—*restricts* the light acceptance angle to that of the average camera lens. It's "camera-mated" to give *accurate* light value.

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News of What's NEW . . .

In Home Movie Equipment And Accessories



● Made especially for reflector lamps.

Spun Glass Diffuser

Designed especially for use with reflector type photoflood and spotlight lamps is the Glo-Brite Adapto diffuser. Made of spun glass, the diffuser disc provides efficient diffusion of photolamps plus glare reduction with a minimum of light loss. Two spring tension clips provide the means for attaching the diffuser to the above type lamps and maintain a secure grip regardless of position in which lamps are used. Manufactured by Glo-Brite Products Co., the Adapto diffuser retails for $1.50.

Kodak's New Film

Adding to its achievements in color research, Eastman Kodak announced its new color film at the 55th Annual Convention of the Photographer's Association of America in Chicago recently. Known as Kodak Ektachrome, the new film is intended for simple and satisfactory processing by the photographer in his own workroom. Developed during the war, general announcement and distribution of the film was delayed until the developers normally required for color processing could be perfected to a point where they were as safe to handle as ordinary black and white developers.

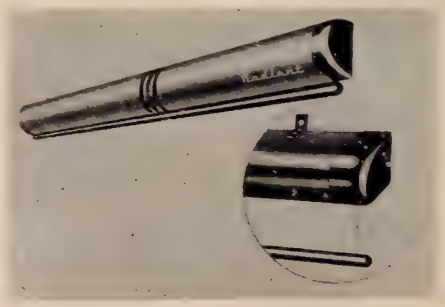
Ektachrome is said to give unbelievable lifelike results, because of superb fidelity to the subject's hues regardless of light intensity. This is achieved because there is no significant variation in hue in shadow areas beyond a deepening of color. Characteristic in all work, regardless of subject or purpose, this feature is expected to be most desirable in portraiture.

Available in all present Kodachrome Sheet Film sizes, and in types for both artificial and daylight illumination, Ektachrome requires only 90 minutes for complete development, with only the first 19 minutes requiring total darkness. Chemical for the five processing solutions required will be supplied in convenient kits to make ½, 1, and 3½ gallons of the solution sufficient to process about 8, 16, and 56 eight by ten inch films; 32, 64, and 224 four by five inch films, respectively. Tank development is recommended. Ektachrome will be priced at about one half the price of equivalent Kodachrome. It is not available for movie cameras.

Cine-Rule

Bettner Films announces its Cine Rule is now available for distribution. Employing the slide-rule principle and containing such factors as frames, footage, shooting, and projection time for both normal and 2 shutter speeds, the Cine Rule is a valuable technical aid to both amateur and professional.

Cines rules, 3½"x8" in size, are printed in two colors on white enameled stock and waterproof jute. The Cine-Rule will prove an invaluable aid in shooting, projection, editing, titling, developing, and printing. Available for 16mm. S.O.F., 16mm. Silent, and 8mm. Single, the Cine-Rule retails at $1.25. Manufacturer is Bettner Films, Box 1064, Church Street Station, New York 8, N. Y.



● Streamlined and modernized.

New Radiant Screens

Another new 1947 projection screen with no less than seven new features is offered by Radiant Mfg. Co. of Chicago. Called "Radiant EC" it is a combined wall and ceiling screen for large audience showings in auditoriums, clubs, schools and convention halls. It is available in eight sizes, from 6'x8' to 12'x12'.

The seven new features include: 1.

HOME MOVIE PROJECTOR OWNERS!

CASTLE FILMS

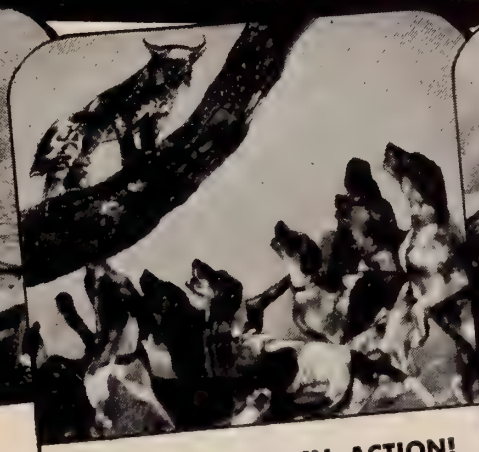
8mm
16mm

Offer *MORE* VARIETY! FUN! THRILLS!



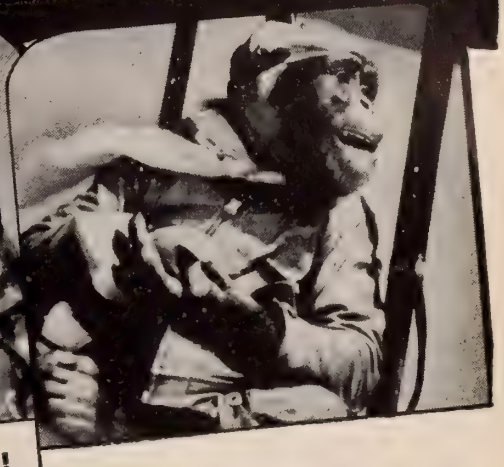
MUDDLED IN MUD

Old-time comedy stars of Keystone slapstick era cavort! Funnier today than 35 years ago! Famous comedy cops foil villain who drains lake to halt wedding in rowboat! Laugh riot of mud and merriment . . . a historic classic of slapstick to spice your collection!



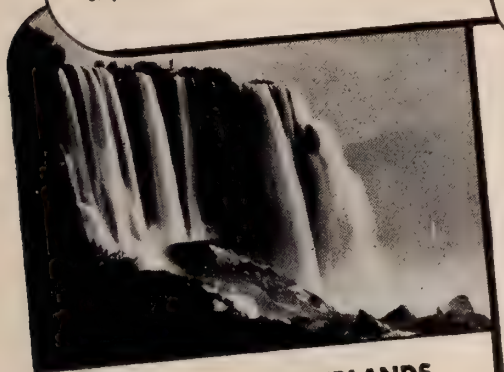
WONDER DOGS IN ACTION!

A must for dog lovers. Amazing, interest-packed film showing your favorite dogs in action! . . . foxhounds, setters, pointers, poodles, Chesapeake Bay dogs! Everything from treeing wildcats to retrieving ducks. Laugh at astonished Labrador retriever fooled by diving duck!



CHIMP THE AVIATOR!

A howling thriller! Astonishing "Shorty" goes flying . . . walks wings in mid-air . . . does stunts on struts . . . repents when pilot starts stunting! Surprising and uproarious climax . . . a new high in monkey shines!



AMERICA'S WONDERLANDS

"Visit" Niagara Falls, Rocky Mountain National Park, the Yellowstone, Crater Lake, the Yosemite, etc. and other scenic wonders of America—an inspiring travel film that is both educational and interesting . . . the high spot in an evening of home movies.

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Here are four *new* releases offering comedy—thrills—adventure and scenic splendor—movies for every taste and occasion. Castle Films are *professionally* produced for all types of 8 mm. and 16 mm. projectors. Make your selection now—order today.

See your Photo Dealer or send handy order form *Today!*

FREE TO PROJECTOR OWNERS! New De-Luxe Castle Films' Catalog describing 150 thrilling home movies! SEND FOR IT NOW!

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Send Castle Films' Home Movies indicated in the size and length checked.	8 mm.		16 mm.		
	50 ft. $1.75	Complete $5.50	100 ft. $2.75	Complete $8.75	Sound Complete $17.50
"Muddled in Mud!"					
"Wonder Dogs in Action!"					
"Chimp the Aviator!"					
"America's Wonderlands"					

Name _____ HM-9

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City _____ Zone ____ State _____

Remittance enclosed ☐ Ship C. O. D. ☐ Send Castle Films' Free DeLuxe Catalog ☐

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NEW YORK 20

FIELD BLDG.
CHICAGO 3

RUSS BLDG.
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KIN-O-LUX INC.
105 West 40 St., New York 18

News Of What's New . . .

• *Continued from Page 518*

either wall, ceiling, or tripod installations; 2. ingenious hanger brackets; 3. heavy duty, spring roller; 4. dustproof metal housing; 5. reinforced metal end caps; 6. lustrous, duo-color combinations; 7. balanced pull cord plus the famous "Hy-Flect" Glass Beaded fabric.

For suspending these projector screens from either wall or ceiling, Radiant's engineers designed a reversible hanger bracket. In addition, the screen may be mounted rigidly on tripod. For illustrated literature write to Radiant Mfg. Corp., 1144 West Superior St., Chicago 22, Ill., or to Bell and Howell Co., official distributors.



• Features "hi-low" dimming switch.

Studio Light

An efficient and versatile new studio light, M-60, is announced by the Morse Instrument Company, Hudson, Ohio. It has reflector adjustments from 18″ to 8′ and employs dual voltage control aimed to prolong lamp life and operating comfort. Made of anodized aluminum, the M-60 is adjustable by top and mounting brackets, telescoping tube standards and a tilt control handle. A removable adjustable reflector to diffuse light is the dual voltage control of the No. 4 Photoflood Lamp. Two separate switches are provided: one to control the resistor cutting voltage to about 90 volts, the second to control light intensity.

Wollensak Filter

A new Kodachrome Type A filter has been added to Wollensak's list of filters for 8mm. and 16mm. motion picture lenses. Made of fine, natural colored filter glass, Type A filter is guaranteed not to fade or deteriorate, regardless of climatic conditions.

Offered in a complete range of sizes to fit all Cine lenses of Wollensak manufacture, the new Kodachrome filter is now being produced in limited quantities only. Other Wollensak filters currently being manufactured in moderate quantities are the 2X and 4X yellow, red, green, haze, 2X and 4X neutral density filters.

Cinescale

The original handy Cinescale produced exclusively for use of movie makers is again available, according to Neumade Products Corporation. The Neuscale is 12″ long by 1¼″ wide, with data on both sides, giving the cinefilmer every film measurement. This compact rule shows frame count for 8mm. and 16mm. films with sound track location for corresponding frame on 16mm. sound, projection time table for both silent and sound film, and measurement in inches and centimeters. Price is $1.00.

Miniature Spotlight

A cast aluminum spotlight using double contact bayonet base bulbs from 100 watts to 200 watts is announced by Cycon Mfg. Corp., 1304 East 7th St., Los Angeles, Calif. By changing from double contact sockets, a 300 watt standard base bulb may be used. A positive action focusing control located at the rear may be left in any position when changing bulbs. Minispot can be used for standard base or boom use and sells for $15.55 with tax.

Apex Multiscope

Combining for the first time the functions of a daylight viewer, an electric viewer and a projector, with several other interesting uses thrown in for good measure, is the new streamlined Apex Multiscope slide viewer. Front section of the Apex detaches for use as a daylight viewer and, when replaced, becomes an efficient electric viewer. By focusing the forward lens upon a 13″x18″ table screen, the Multiscope projects a beautiful, well illuminated picture for individual or group enjoyment.



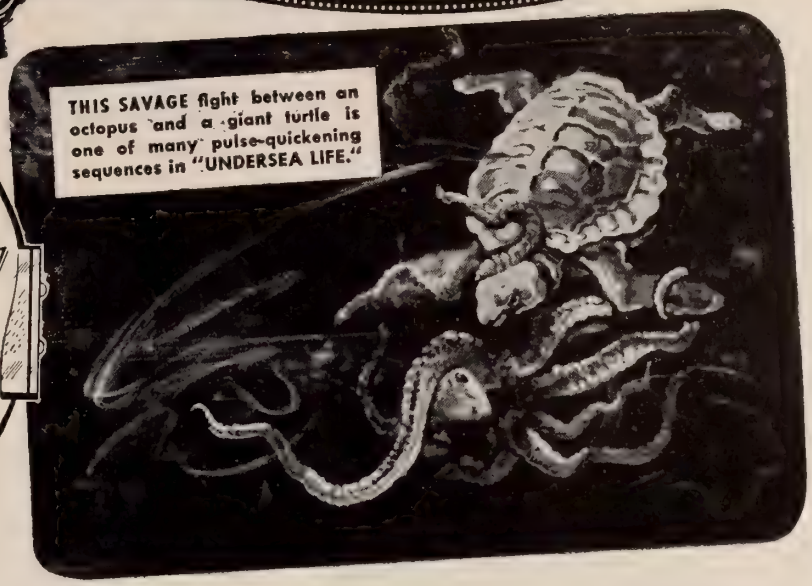
• For day or night showing of slides.

The lamp bulb gives 1500 hours service and costs only 12c to replace. Photography fans find the base of the Multiscope can be used as a sturdy table tripod for any camera, with ball and socket joint adjustable to a 90

• *Continued on Page 575*

The New OFFICIAL FILMS PRESENTS

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Far down in the depths of the ocean, lies an undersea world of terror and wonder . . .

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You'll see fantastic forms of life grappling for survival. You'll see how the eight monstrous tentacles of an octopus overcome a giant turtle—and how the octopus, in turn, succumbs to the high-voltage weapon of a giant electric ray.

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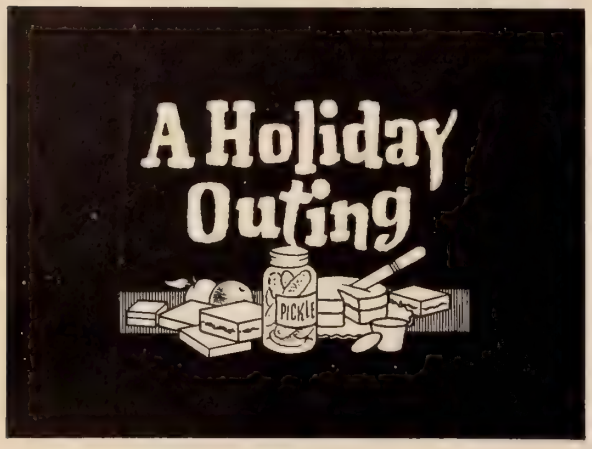
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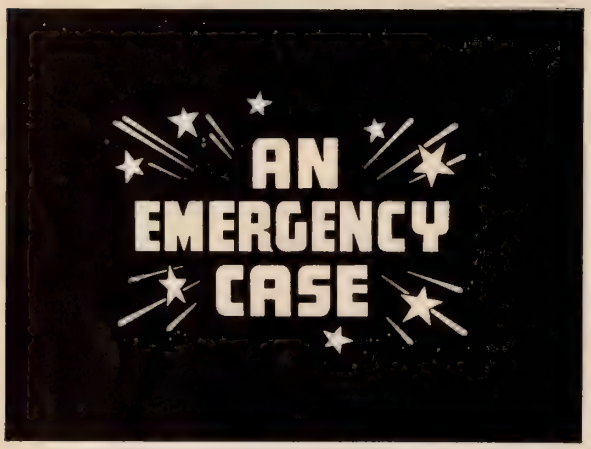
City..... State....

TITLES and PLOTS

By EDMUND TURNER



THIS title suggests a picnic as a movie making event for a coming week end. Here's a plot for just such a movie when you want to work real continuity into it. It deals with the disappearance of the picnic spread while the family is momentarily occupied with fishing, hunting for junior, looking for water, etc. Upon their return, they discover the loss of the sandwitches, cold chicken, salad, etc., and see the culprit escaping into the underbrush in the distance. The interim during which the family is away, gives opportunity to picture them in various activities and in different and picturesque locales, be it a wooded glen or public park that includes a zoo.



THE doctor answers his telephone in a routine manner and on the other end is a little girl summoning him frantically to come and attend her sick "baby." When the doctor arrives and hurries into the home, he discovers the seriously ill patient is only the little girl's doll. But he's a good sport and, carefully diagnosing the case, employing stethascope, et al, he suggests an immediate operation right on the spot. The bulk of this story can be built up into suspenseful sequences at the beginning by showing a motorcycle officer escorting the doctor, of a traffic jam that impeds the doctor's journey to the home, etc., culminating in his visit and examination of the doll patient.



THIS story idea involves a new cook who takes up duties in home of a young couple who are entertaining the boss for dinner. Cook is the "dumb" type and her stupid handling of things in the kitchen result in considerable slapstick action as she endeavors to prepare the family's "very special dinner." In preparing a cake, she drops the eggs. Observing the henhouse through kitchen window, she decides to go out and collect more eggs. Unwittingly, she takes eggs from a setting hen which she then places momentarily in a pan over the stove while she answers the phone. Summoned by her impatient employer, cook places cover over pan of eggs and carries it into dining room. When cover is lifted, a litter of chicks replace the eggs.



IF YOU are going to a dude ranch for your vacation, try this plot on your movie camera: Choose one of your party as the feature player. He depicts a guy anxious to make an impression. He togs out in exaggerated western cowboy attire—ten gallon Stetson, chaps, etc. As a running gag, begin early with his efforts to roll a cigarette with one hand, western style, after he observes one of the ranch hands do this expertly. Thereafter, your player is shown frequently, between scenes of other ranch activity, pouring tobacco in paper then nonchalantly trying to roll the cigarette with one hand. What results is that the tobacco slithers out before he gets it rolled or blows into his face and eyes. In the closing sequence, he gives up and pulls forth a package of "tailor mades" from his pocket.



NEW DeJUR "1000" — the first 1000-watt "8" — gives you giant pictures with "never-before" brilliance and steadiness. Stays cool . . . can be reversed or "stilled" . . . rapid rewind . . . 400 foot reel . . . over-size condensers . . . many other unique features for perfect projection. See the DeJUR "1000" at your dealer's.

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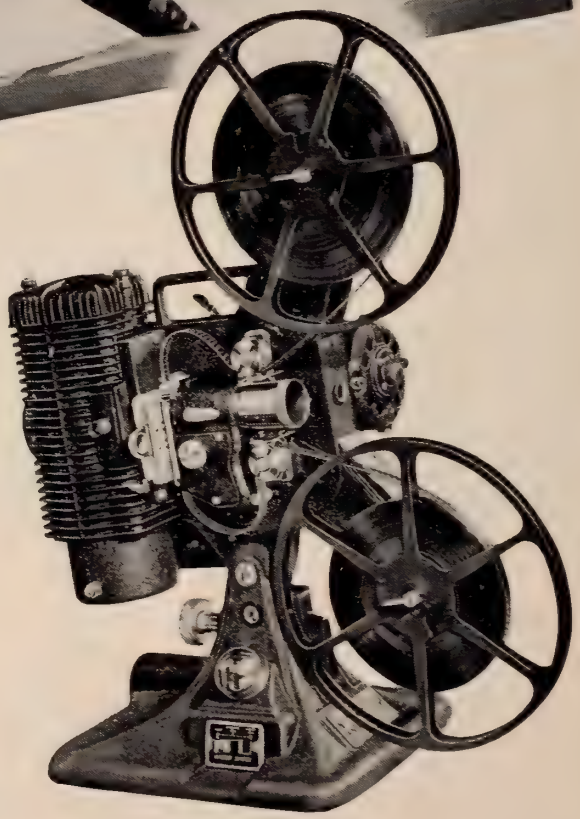


The best of your camera work . . . projected with brilliance, sharp and clear. That's the performance you get with the new Keystone A-8, first 8 mm. projector built in this country to use the big 750-watt lamp.

See the other precision features. See why Keystone holds the promise of big-theatre picture pleasure for you and your guests. At your dealers, now — with the rest of the precision-made Keystone line in 8 mm. and 16 mm.

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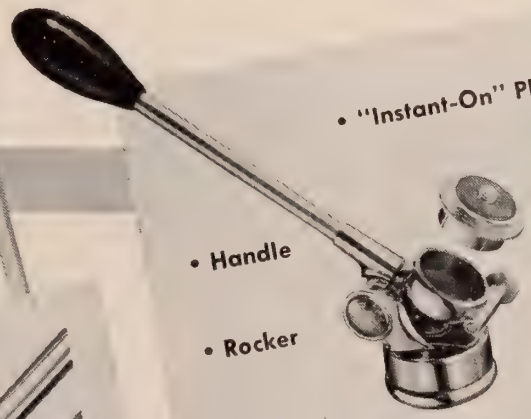
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From head to foot the Craig Thalmetal Tripod is a photographer's dream come true! The head is a famous Thalhammer Pan-Tilt with new exclusive "Instant-On" plug (just fasten the plug to your camera and you can mount or dismount in an instant –no risky and unnecessary handling of your camera!) A thumb screw lock holds the camera secure and a slight twist of the handle locks the tilt position. There's a full 360° pan action and a tilt action of 125°. The two-section legs are of sturdy, smooth-gliding tubular aluminum with an extended height of 60" and a closed height of 32". Exclusive Sure Foot Points allow you to flip either rubber tread or double-pointed spur grips into position.

The Craig Thalmetal Tripod gives you top quality performance at an extra value price — ***only $19.75 complete!***



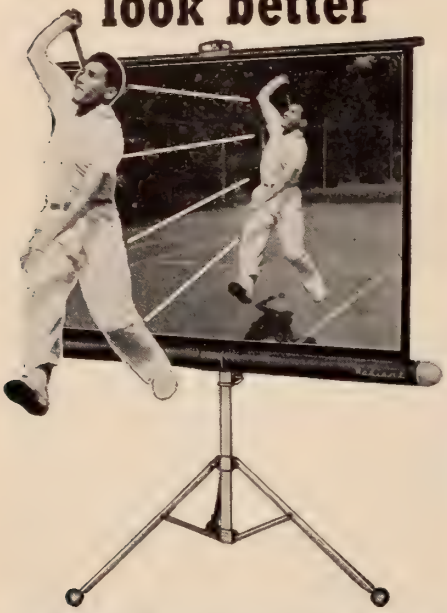
Sure Foot Points, instantly interchangeable, are pivoted on a common axle in order that either one may be quickly flipped in or out of working position.

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Information PLEASE

• READERS: *This department is for your benefit. Send in your problems and our technical committee will answer your questions in these columns. If an answer by mail is desired, enclose addressed stamped envelope.*

Film Shrinkage (M. A. Shannon, Wichita, Kansas.

Q: Recently I bought one of the commercially made 8mm. library films and found that when it was projected it caused an awful clacking noise when it was run through my projector. Would the film on which the print was made be too thick?

A: There is a tendency for all substandard films, both 8mm. and 16mm., to shrink or stretch, depending upon atmospheric conditions. Also, an old film improperly stored may gradually shrink. Undoubtedly the film you speak of shrunk slightly and caused the sprocket holes to line up inaccurately with the intermittent claw of your projector as it passes through the machine.

This condition may be corrected by soaking the old film in water and then allowing it to dry slowly. The film must be wound on a developing drum, for this purpose, of course.

Film Cement Thinner (N. T. Jasper, Austin, Texas)

Q: Is there a "thinner" available for reducing the consistency of old film cement? Unless it is used up right away, cement seems to thicken with age. Also, is there any fairly simple formula for making one's own cement in small quantities? What solvent may be used to clean old cement bottles and applicators?

A: Because cement formulas vary, we hesitate to recommend a thinner. However, here is a formula for making your own cement for acetate film:

Ethyl Acetate
Ethyl Alcohol, 94 proof
Glacial Acetic Acid

Mix equal parts by volume. You must work fast with this cement as it dries rapidly. Regular acetone—the stuff your wife uses for removing fingernail polish—will clean old cement bottles and applicators.

Film Speed (Thomas James, Baltimore, Md.)

Q: Please tell me what to do when I am using such fast film that I cannot stop down my lens far enough to shoot in bright sunlight.

A: The remedy for your problem is to use a filter—one that will require opening up the lens one or two stops. As you know, the use of any filter requires opening up the lens (increasing exposure). Neutral density filters may also be used for the same purpose. They will have the same effect on your film of holding back the intensity of light, but they will impart no correction to the color values as when color filters are used.

Dime Store Lenses (C. R. Kautz, Mineapolis, Min.)

Q: Are the lenses of dime store reading spectacles o.k. for shooting titles and ultra closeups?

A: Obviously, it would be difficult to say for sure that all of the spectacles to be found on dime store counters were fitted with correct lenses, but we know of hundreds of cases where these lenses are being used with success. If such lenses are centered accurately over the camera lens, then any error in the grinding of that lens will have little effect because such errors prevail away from the center area of the lens.

Animated Cartoon Inks (S. Breck, Dubuque, Ia.)

Q: When I am making drawings on celluloid for animated cartoons, I find that the ink runs. What ink do the professionals use and what gauge of celluloid do they use?

A: Higgins Waterproof Ink and DuPont Celluloid (weight .005) is used in the animated cartoon studios in Hollywood. The number of separate celluloid sheets or cells you use for each shot, will, of course, depend upon the action at hand. But it must be remembered that for each "cell" used there is a change in density. So if you start out using, say four cells, you should continue using the same number throughout the picture in order to avoid any changes in density or tone of the background.

Shots at Sunset (R. M. Freedman, Richmond, Calif.)

Q: When filming a sunset with Eastman panchromatic film and Filmo "8" Sportster with f/2.7 lens, what exposure should be used?

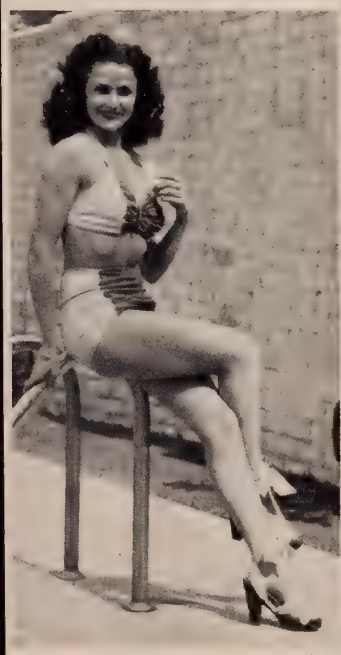
A: In view of the fact that the sun will be the main subject of your picture, you cannot under-expose it. To obtain the effect of dusk or evening, close your lens down to its smallest stop—f/16. This will result in objects in the foreground registering in silhouette, and reduce exposure sufficiently to obtain an outline of the sun. If you have a filter, use it too, for additional

• *Continued on Page 575*

MOVIE NEWSREELS HOLLYWOOD CALIFORNIA



DOROTHY VAN NUYS
"Ziegfeld Beauty," Petty Model, New MOVIE NEWSREELS STAR



LESLIE CHARLES
Starring in MOVIE NEWSREELS

MOVIE NEWSREELS HOLLYWOOD CALIFORNIA

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HOLLYWOOD does it again! Fascinating center of glamour, showmanship, television and radio and the moving picture capitol of the world, the country's spotlight is always focused on Hollywood seeking out the newest in entertainment to make life pleasant and more enjoyable.

Again, Hollywood, through the foresight and ingenuity of Joe Bonica, producer of MOVIE NEWSREELS, comes up with an amazing and original idea that is certain to capture the attention and approval of home movie enthusiasts everywhere.

It's the MOVIE-OF-THE-MONTH-CLUB . . . and a charter membership in this new and novel organization, dedicated to the best in home-movie craftsmanship and production is now available to you without cost! Your membership card in this new club really constitutes a "First Edition," and will entitle you to many privileges not ordinarily available to others.

The MOVIE-OF-THE-MONTH-CLUB pictures will be collectors' gems . . . films that will make fascinating additions to your library . . . pictures that will provide endless happy hours for you, your family and friends.

NO DUES . . . NO OBLIGATIONS

There are no dues . . . no obligations . . . no responsibilities on your part in our MOVIE-OF-THE-MONTH-CLUB! Because of your early membership you will be given special discounts on any color reels you may want to purchase, and you will receive the best home movie of the month on approval—without one cent to pay. ***You project the film on your screen before you decide whether or not you want to buy it!***

Mail the coupon today and the first reel will be sent to you by return mail, together with your membership card.

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You may enroll me as a member of the "MOVIE-OF-THE-MONTH-CLUB." I understand this does not obligate me to purchase any reels and that you will send me a new movie on approval every month. I will return the reels sent me on approval within 5 days—or pay for them at the special club members' price (8mm—$2.00; 16mm—$4.00; 16mm. Sound—$5.00). I have a () 8mm () 16mm () Sound projector.

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● A good exposure meter will pay for itself over a period of time in the film it saves by insuring consistently good exposures. A photoelectric exposure meter is simple to use and dependable under all light conditions.

METERS CAN MAKE A BIG DIFFERENCE!

Some Facts For the Beginner Considering The Purchase Of An Exposure Meter

By WARREN GARIN

WHAT luck are you having with exposures? Are your indoor shots successful? Are your average outdoor shots consistently good or are scenes alternately under- and over - exposed? Looking back at your first movies do you have to admit that most of them which you used to consider pretty good, are not so hot, photographically speaking?

A problem common to all photographers is the selection of exposure for each picture. Any shot can be lost by under-exposure and degraded by over-exposure. So the number one problem for the average beginner is mastering exposure. Reversal film, such as is used in amateur movie cameras must be exposed more accurately than ordinary film to obtain best results. Opportunity is afforded in the processing to compensate for increased density by exposing the positive proportionately, or with reversal film in the first development, but no compensation for contrast is possible.

In color photography, the film is exposed to reproduce colors most naturally. Just as the appearance of colors changes with the amount of illumination, so does appearance of colors in a film change with the exposure. Hence, color films must be very accurately exposed.

Any cine filmer who will take the time to study and practice with the exposure guide on the little metal plate, which is usually attached to most cine cameras, can insure consistently good exposures under most normal lighting conditions between the hours of 10 a.m. and 4 p.m. After using his camera for some time and under various light conditions, the average amateur should develop a sense of lighting values that will enable him to evaluate exposure on sight as a sort of sixth sense. Many professional photographers do this. Thus, if he is shooting pictures of a child toddling about the garden in bright sunlight at f/11, he will intuitively open up the lens to f/8 or f/6.3 without using his exposure meter should a good filming opportunity occur with subject in some shady portion of the garden.

Another instance when this "feel" for exposure is brought into play is when intensity of sunlight varies according to the time of day. Sunlight is not as bright in the early morning or late afternoon as at mid-day, although the slight difference is not always perceptible to the eye, and a change in exposure is necessary.

Almost every movie amateur has had the experience of making shots which, although badly exposed, possessed qualities that kept him from discarding them in editing. What a difference the aid of an exposure meter would have made — a rare pictorial or action shot properly exposed!

An exposure meter is the logical accessory for the movie maker to purchase after acquiring his camera, if he did not purchase one with the camera. It is true, of course, that there have been some notable prize-winning films turned out without the aid of an exposure meter —outdoor pictures, most of them, in which no adverse light conditions were encountered. However, with the amateur's photographic skill expanding in scope, with more and more cine filmers undertaking serious picture making, the need for a reliable exposure guide often extends beyond the guide plate on the camera or the data sheet wrapped with the roll of film.

The simplest and least expensive type of exposure meter is the "extinction" or "step-wedge" type, such as the Leudi, popular with many still photographers. Meters of this type are obtainable for as little as two dollars and will enable the amateur to improve his outdoor exposures noticeably. Such meters are

● *Continued on Page 563*





● In Tehauntepec, between Mexico City and Yucatan, you can film native artisans skilled in fine needlework. This Mexican miss is embroidering a flower pattern on black velvet material that later will become a dress to be sold for around $40.00.



● Everywhere in Mexico you will find small groups of street musicians playing a wide variety of instruments. This "hot" trio features an Aztec type drum, a snare drum and a native reed instrument.

Mexico Offers Endless Colorful Movie Material For The Visitor. The Trick Is In Knowing Where To Find It

Taking Your Camera To Mexico?

By RALPH E. GRAY

WHEN you go to Mexico with your camera, you want to get good pictures, and if you don't know where to go and what to look for you'll probably come back with mediocre, run-of-the-mill movies of what every tourist sees who never ventures away from the beaten path in this celebrated land of manana.

The first thought of the amateur movie maker planning a visit to Mexico is to inquire of someone who has been there before, to learn in advance what, when and where is the best shooting, cinematically speaking. Having filmed Mexico from border to border over a period of many years, I have encountered many amateurs on movie making holidays and have had many occasions to help them along with a revision of their filming itineraries. Now, perhaps, by putting some of this advice in print, I can be helpful to those readers of Home Movies whose vacation trips to Mexico have not yet begun.

Much of this article will be concerned with advice on what and what not to do, inasmuch as far too little has been given the movie amateur in advice of this sort. If he doesn't know how to care for his camera and film, to get along with the natives, and if he doesn't possess some knowledge of the habits of the Mexican citizen and particularly the merchant, much of his time will be wasted learning these things when the time could more profitably be used traveling and shooting movies.

Better stock up on film before you leave the U. S., for while film is available in Mexico, and at approximately the U. S. price, local filmers staunchly support the Mexican dealer's attitude that what little film they get should be apportioned to people residing in Mexico. After all, Americans can bring in, and take out, all the film they want without paying duty. If possible buy your film in tropical packing, but if this cannot be had then wrap it up in several thicknesses of newspaper and then in a wool bath robe, or something similar. And never leave film in your car if it is going to stand in the sun for any length of time. It is the heat and not the humidity that will ruin it.

There are many ways to go to Mexico City: air service within twenty-four hours from almost any place in the U. S.; train service, once a day, out of San Antonio, Texas; and bus service funneling into the Laredo Highway. But to me the best way, by far, is in one's own car. Long gone are the days when you could engage a chauffeur and his car in Mexico City for $10 or $15 a day for making side trips. It is important, too, to inquire about gasoline supplies before leaving Laredo and to arrange to carry at least one 5 gallon can of extra gas for use in case of severe shortage.

The Pan American Highway is an all high gear road, well engineered and paved almost to Oaxaca, 350 miles southeast of Mexico City. If you are going to drive your car the best thing is to figure on entering Neuvo Laredo early in the morning. You will find the authorities (on both sides of the river) quite courteous and considerate and completely familiar with tourists needs. It shouldn't take over an hour to clear both sides. Also inquire about fog conditions between Tamaszunchale and Jacala. If it is bad, it would be best to drive this section of the highway late

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Home Movies

MAGAZINE

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● Among the interesting things to be filmed at Patzcuaro are the Moro dancers, colorfully costumed and offering interesting dance routines on their fiesta days, which are numerous.



●Whether its fiesta time, market day or a "concert" by itinerant street musicians, the natives gather in rapt attention in the village square, affording rare camera studies of types and costumes.

in the afternoon, or even at night. Then the glow of oncoming lights is more easily discernable. There are a couple of places one can stay in Jacala, or a better hotel can be found in Zimapan. Another decent place is to be found in Ixmilquilpan, operated by an American.

It would be best to time your trip so as to arrive in Mexico City not later than 4 in the afternoon, just in case your hotel reservations have been overlooked. There are plenty of new and smaller hotels in which accommodations can be secured, but it is disheartening to have to run around searching for them in the dark. And as you approach your hotel, get everything you are going to leave in the car securely locked in the trunk compartment, and then do not open it. If, however, you have to open it, then take everything into the hotel with you. Never park your car and then place your camera, or other belongings, in the glove container or trunk, for when you return the chances are that they won't be there. You might inquire about all-coverage insurance for your equipment before you leave the States. It costs about 2% per year for cameras and equipment on declared value. Be sure to record the number of each piece and any other indentifying marks. Your Auto Club can probably give you further particulars.

Your predecessors have already established the custom of liberality from Americans, far in excess of that expected from other nationalities, and you can either go along with this, or exercise good judgment. The ten percent tip is usually adequate, especially in the smaller localities, but if you are "putting on a little dog" then more is expected. If your meal check is around 7 to 8 pesos, then a peso tip is far better than 70 or 80 centavos. The boy who carries your luggage into the hotel should get a minimum of 20 centavos per piece and a minimum of 50 centavos if there is only one piece. In the state of Vera Cruz, however, if a member of the "syndicato" touches your luggage, even from car to curb, you are going to be stuck a peso apiece and no arguing!!

While there is plenty to see and do in Mexico City, I believe that it should be used as a base of operations with frequent trips into the outlying sections where there usually is something doing that is worth while filming. But by all means take the regular sight-seeing trip around the city, if for no other reason than to note the tremendous growth and to get yourself oriented. Then get in your own car and strike out for wherever you want to go.

Remember, by all means, that you are the foreigner while in Mexico and that the best way to secure cooperation from the people is to keep well in mind that the Golden Rule has never been bettered as a rule of conduct. Try to imagine how you would react if some

● *Continued on Page 556*



● At Tzintzuntzan, near lake Patzcuaro, in the state of Michoacan, potterymaking is one of the chief native industries. Here it is possible to film a most interesting manufacturing process in its entirety. The natives are cooperative, moreso when treated with kindness and offered payment for their cooperation.



Trick shots like this can be made with movie cameras. First, you must be able to backwind the film, for the trick is accomplished by double exposure. The bug is first photographed at close range with rest of the scene masked off or by shooting the bug against a plain background. The film is then wound back to starting point of the scene, and the figure of the woman then photographed.

TRICK STUFF

There's A Time And Place For Trick Shots In Your Home Movies, But You Shouldn't Overdo Them!

By LARS MOEN

WHEN the novice movie maker begins shooting with his new camera he invariably succumbs to the urge to make a few trick shots. Once he learns how, his films are punctured with shots of Aunt Hattie going around like a Headless Horseman, Junior "falling" upstairs, father throwing knives at mother, and sundry other departures from the world of things as they are. And it is just likely that once he gets his fill of such tricks, ordinary filming no longer appeals to him; the scope of trick shots suddenly is exhausted, and his movie camera falls into disuse.

There are several things wrong with this picture. For one thing, trick photography is a poor starting point for the beginner, and he will go farther in the end if he first learns to do justice to simple, straightforward cinematography without any frills, until he can load and operate the camera blindfolded. Trick work demands all the skill that can be brought to it, and using this as a starting point in one's home movie career is like trying to play a fancy transcription of "Listen to the Mocking Bird" on the piano before one can run a scale smoothly.

However there is a basic objection more important than this. The fundamental reason why so many amateurs tire of trick photography and let it drop is their failure to realize that a trick is not an end in itself. It is only a means to an end, which is a very different thing, however important. It is just one of the many means of expression available to the home movie maker.

Not that we don't think highly of trick photography. On the contrary. It is precisely because we think so much of it that we hate to see camera illusion abused by misuse. If you have to make one reel of tricks, tricks and more tricks, just to get it out of your system, well and good. After you have done that, a sensible approach to the whole question might be summed up as follows:

A trick should be used only when it adds something useful to the sum total which could not be accomplished by unvarnished, straightforward filming.

In that respect, the cine beginner repeats in a sense the history of the motion picture industry, just as the human embryo is said to repeat the entire history of the human race. For in a practical sense, the motion picture, as a medium of popular entertainment, began life with a heavy overdose of trick photography. The first motion picture which the writer ever saw was a trick film in which a magician lifted his head from his shoulders and placed it on a table. Another head appeared on his shoulders, and he removed it too, and placed it atop the other. And he kept this up until he had five or six heads piled up, looking like the interior of a headhunter's hut. We were then of an age when we had to be held up aloft in order to see the outdoor screen, but we can remember that head-hoisting magician more vividly than nine-tenths of the million dollar epics which we have seen in the forty odd years which have elapsed.

The earliest films of all were the straight documentary—employees leaving a factory, trains coming in, and so on. That quickly palled, and the motion picture might never have grown up, had it not been for a little Frenchman by name of Georges Melies (pronounced melly-ay). At that time a great share of the world's films came from France, and for some reason, this little man seemed to understand better than anyone else the fact that the motion picture camera was not merely a means of recording what was set down before it, but that it had strange new properties of speeding up or slowing down motion, of reversing time, of making things appear and disappear, and much more. He turned out a memorable series of fantastic trick films, among them "A Trip to the Moon." He used double exposure, stop motion, reverse camera, mirrors, wires, miniatures—practically all of the tricks which we possess to this day. He made some of the first box-office successes, and his films did much to make the motion picture a medium of entertainment the world over. Unfortunately, he never received much of the money which his films made. He antedated copyright protection on films, and his subjects were placed all over the world. (We had the pleasure of seeing the old gentleman again just before the war, in 1939. He was then the proprietor of a little tobacco shop in Paris, purchased for him by a group of friends who felt that a man who had contributed so much to the world's

happiness should not, at 80, be compelled to accept charity).

As the vogue of the trick film waned, the dramatic, story-telling film began its rapid rise. About 1910 or 1912, Vitagraph tried the daring expedient of making "A Tale of Two Cities" in two reels instead of one, and while exhibitors protested furiously, the trend toward the big feature had begun.

However, while the trick film, as such, virtually disappeared, trick photography did not. On the contrary, as the motion picture grew, and attempted more ambitious things, the occasion arose more and more frequently for trick photography—not as an end in itself but as a means of accomplishing something which could not be done by straight cinematography.

This thumbnail sketch of the history of trick photography illustrates the more or less normal course of events with the cine amateur. First the overuse of tricks just for the sake of tricks, then the gradual acceptance of them as merely a useful means of gaining effects, to be used only when called for.

As a matter of fact, reflecting this attitude, professionals today do not even use the expression "trick photography," so much has it been abused. The portion of a studio devoted to this sort of work is known as the Process Department, and trick scenes are known as "process shots."

In the series of articles which this initiates this month, we are going to concern ourselves mainly with trick work as a means of making better films, and not as a sort of celluloid sleight-of-hand. The sort of tricks we shall discuss will not obtrude themselves as tricks, at all; in fact, it will usually be hoped that the spectator will not even be aware of them as tricks.

Innumerable articles have been published in Home Movies and elsewhere, dealing with one or another phase of this work. It has seemed to us worth while to gather together a comprehensive treatment of the entire subject, so that the amateur in planning his films, can have before him all of the possibilities which camera legerdemain can offer.

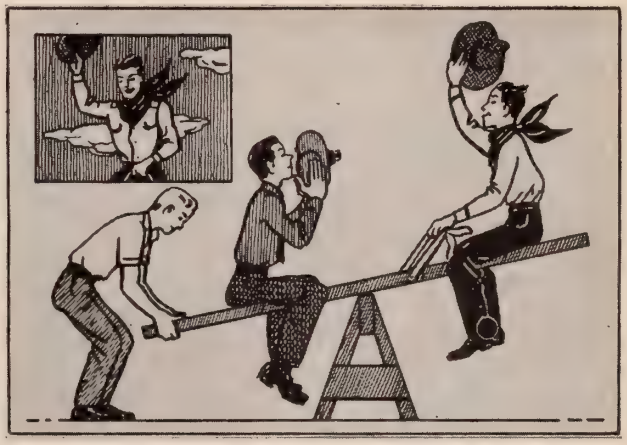
We shall have occasion in future issues to speak of the use of camera tricks to create various meteorological conditions, to create a state of mind, such as drunkenness or insanity, to show a dangerous feat which would be too hazardous if actually staged, to show a location inaccessible to us or a set which would be too costly, to exaggerate proportions, create an unreal atmosphere of fantasy, show the supernatural, convey thoughts and dreams, animate inanimate objects, reverse the sequence of time or to alter tempo, or to add interest to titles. All these, and many more. So look for the first of this series of articles next month.



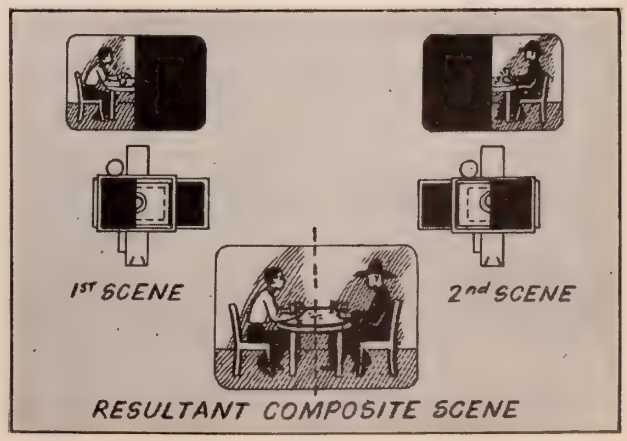
● In the knife throwing illusion, the action is filmed with camera held upside down and when screened appears normal. Subject is posed against board fence and several knives to which long stout threads are attached are stuck lightly into the boards close to subject. As the camera is started, the knives are drawn out of the boards one by one by pulling on the threads.



● Tight rope walking can be faked successfully because cine camera cannot capture third dimension. Here a long, sturdy plank is laid across a narrow chasm. A length of thick rope has been nailed to edge so that, when camera is on level with rope, it sees only the rope. Actor walks across plank, simulating careful steps of a tightrope walker.



● Rodeo shots of bucking horses are easy enough to make; but how about close-ups of the buckaroo in action? Here's a simple trick that will net these shots. Place rider on a teeter totter and rig up a set of reins. Place yourself with camera on opposite end and have husky friend move plank up and down in short, jerky movements.



● Split screen shots enable you to cast one actor in a dual or "twin" role. To make a split screen shot, it is necessary to mask off one half of lens as shown in sketch, film one half the scene, then reverse the mask to cover opposite half of lens; back wind the film to starting point, and expose the opposite area of the frame.



1—Writers Gene Towne and Graham Baker develop the screen play of "Eternally Yours" from an "idea" to a finished scenario. The completed script then goes to the mimeograph department for duplicating.



2—A dozen or more copies of the script are then distributed to various departments throughout the studio as well as to the director, cameraman and players.



3—After the story is "set" it is the casting department's job to line up the supporting players. Usually the stars are selected before the story is written. Here, casting assistant selects player from directory.

BIG TIME MOVIE MAKING

Unlike The Amateur Who Must Be Producer, Cameraman, Editor, Etc., Hollywood Has A Man For Every Job. Serious Amateurs Can Learn Much From Professional Movie Methods

By ELI WILLIS



7—On the set, director Tay Garnet is in charge of the production. Here he rehearses a scene with Loretta Young, while the cameraman and sound technician make ready for the take.



11—Meantime the script clerk keeps tab on the action, types her notes on a "silent" portable on the set between takes. She's director's right hand man, next to the assistant director.

THE AMATEUR movie maker, in attempting to emulate the professional film producer, rarely takes into consideration the scope of operations of the Hollywood studio which makes it possible to turn out a polished and smoothly running product. Studios employ thousands of people in scores of departments, spend thousands of dollars and usually expend months of time in the making of a single feature film. Naturally, of course, the efficient methods used in studios today are the result of years of trial and error experience; for in the beginning, Hollywood movie makers began much as the amateur of today—with little more than a cameraman who was the producer, director, film editor and sometimes star of the picture, with perhaps a lone assistant.

Many of the methods that have been developed in the studios the serious amateur can apply to his own movie making. The filmer who would produce a serious scenario film, or an educational or documentary picture is doomed to failure if he does not organize a small staff and systemize production.

In Hollywood, as movie making emerged into its present sphere of big business, the first thing that followed was the specialization of jobs. Obviously it was impossible for one man to write, direct, photograph, design the sets and perform the hundreds of other tasks incidental to production of a theatrical picture. Thus, there exist a score or more separate crafts in the industry in which the employees of each are specialists and command comparative salaries.

With the serious amateur or amateur groups intent upon making a pretentious 8mm. or 16mm. picture, it is important that there be agreement among all and that the production head's "say so" shall be final in all matters. Otherwise quibbling over small details can delay the production interminably if not ultimately doom its success. In the studios, the producer is in complete charge of the production with the director having full say on the set during actual filming of the picture.

The importance of preparing a shooting script for the picture can hardly be over-emphasized. The whole movie should be planned in advance including the selection of the players, the costumes, design of the sets if any, and the various camera positions. Without a script, the Hollywood studio would make little progress. Indeed a carefully prepared script offers limitless advantages tending toward simplified production that the serious amateur should not overlook.

Another helpful technique to be recommended to the amateur is the customary studio practice of "talking over" each scene and shot by the di-



4—Meantime, sets are planned and models made of the more important ones. The art department has charge of this and a staff of model makers exectute the miniature sets according to scale.



5—The research department goes to work checking upon all important details of story, customs, locale, etc. Immense libraries are maintained by all studios from which facts are gleaned for every story regardless of locale or dating.



6—Then there is the costume designer—a highly specialist—who originates new gowns for the stars decides what jewelry and other adornments should worn by stars and other players.



8—"Juicers" they call the electricians. They are artists at their job, too; know how to place a spotlight and to diffuse a lamp instantly to suit the cameraman's needs. Highly paid, most are a long time in the business.



9—High up on the catwalk are the "broads" and "floods" flooding the set with artificial sunlight. Skilled craftsmen are in charge of these lamps, for quality photography depends upon their skill and knowledge.



10—As the scene is shot, the sound "mixer" in a nea booth watches over quality of the sound by observin myriad of dials before him. Twisting dials mixes so for desired screen quality.



12—Every take is numbered by cameraman who shoots identifying figures on the "slate."



13—Cinematographer Merritt Gerstad and Director Tay Garnett discuss the next take with the star, Loretta Young, who appears to be arguing a point.



14—On the set, Miss Young takes her place before the camera while technicians arrange the props.



15—The camera starts turning as Young emerges from the huge globe into the embrace of David Niven.

rector with his cameraman and actors. The director explains what is desired and the players and cameraman are afforded opportunity to voice their individual suggestions. Thus they function as a closely knit cooperative unit.

The problem of cinematography from professional standards is a very complex one, for it involves not only the camera but the lighting of the sets as well. To achieve the utmost efficiency, many people are employed on the set to control all elements involved. There are specialists who place and adjust the many different lights; others assist with the camera while still another group are in charge of its movement on the set, whether mounted upon a dolly or a camera boom. Over this large staff of specialists is the chief cinematographer and the director whose names appear in the screen credits.

If the time and wherewithal is available it is often advisable for the amateur to build a rough miniature set for charting the action and camera angles for the principal scenes. This plan can eliminate many production kinks that might otherwise develop during actual

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● Here is an ideal color film composition for a family movie shot—blue sky, white clouds and grey-white sand backgrounding two suntanned kiddies in colorful bathing attire. The natural action adds to the picture's composition, too.

SUCCESS IN COLOR CINEMATOGRAPHY

Every Cine Amateur Can Learn The Knack Of Blending Color With Action To Make Motion Pictures Of Enduring Interest

By JASON WOODBINE

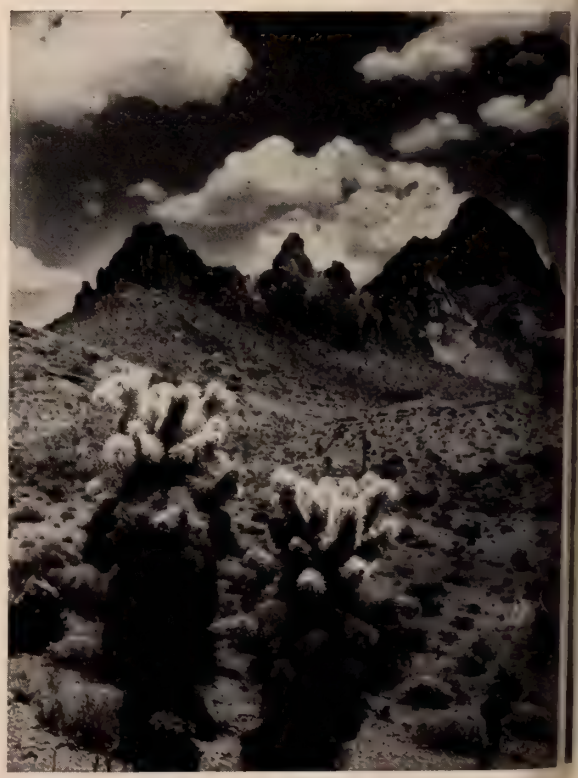
IN A GENERAL way, nearly everything that has been written about photography applies to the substandard movie film as well as to still pictures. In spite of the great general similarity, however, there are a few points of sharp difference between good workmanship in making stills and in making 8mm. and 16mm. films. Whereas a still may be merely a thing of beauty, or something which is pleasant to contemplate, most motion pictures have an element of narration. Something *happens*, and it is important that the spectator see clearly both the objects and what they are doing, or what is being done to them.

We may say, then, that one of the specific qualities of the film is that it consists of a succession of images, usually telling a story, whereas the still photo consists of a single impression or moment. This means that a cine shot exists not as something isolated, but as something related to a shot which comes ahead of it and another which follows. Thus, while the still picture is a complete thing in itself, the cine shot is a fragment which must fit into a larger structure.

Another important fact about the color film is that our usual principles of good color composition undergo a complete change when the element of *motion* is introduced. In a still picture, a large object will attract more attention than a small one, a bright object will be more conspicuous than a neutral one, and an object near the center of the picture will receive more atention than one near the edge, and so on. When we introduce the new factor of contrast between moving and stationaary objects, all of this is upset. A moving object may attract more attention than anything else in the picture, though it is not the largest, is not the brightest, and is not in the central area—merely because of its motion. Or, if everything in the picture is in motion except one stationary object, contrast will make the motionless object conspicuous. An object moving erratically, changing direction or speed at irregular intervals, will be more conspicuous than one moving smoothly at constant speed in one direction. Such things must be taken into consideration in planning color shots, since for maximum effectiveness we want our various forces working together not pulling against each other.

Another specific quality of the cine film, due to the time element, is the fact that each scene in a motion picture may be contemplated for a limited amount of time only. A still photo may be held in the hand and viewed for seconds, for minutes, or for hours. A cine scene is on the screen for three, five, or ten seconds—then is gone. This puts a premium on simplicity which may not necessarily be applicable to the still picture. A still photo might give us pleasure by the very fact that it portrayed an intricate and complicated scene, in which we enjoy studying the mass of elaborate and realistic detail. Not so a cine scene. It must immediately direct the eye to the important object or thing, should portray it clearly, and show plainly what is occurring.

The problem of the cine filmer is



● Wherever color perspective can be used to enhance the three-dimensional effect, it will be found pleasing. The effect can often be heightened to add intrest in scenic shots by deliberately including foreground objects of warm color as in this picture.

something like the problem which faces a commercial artist in designing a poster which is to be placed in a subway tunnel, where it will be seen for a few seconds only by the passengers in passing trains. In fact, the comparison with a good poster holds true in many respects. The poster artist omits everything not essential to the story he is telling. He gives close attention to the problem of directing the spectator's eye to the point of interest at once. Though his colors may be bright, the color scheme of any one poster is likely to be simple.

Perhaps the most important of all for the substandard filmer who wishes to use color well is to learn to observe color in the world around him. All too many people go through life without ever seeing the colors in the things which they pass every day. They think of a sky as blue, grass as green, and a tree trunk as black or brown—much as a small child with his first box of colored crayons—and live without ever learning that grass and sky and tree trunks may show a thousand different tints at different hours of the day and different seasons.

If your color vision is normal, all that is necessary is to open your eyes and try to see the world about you. The main thing is to be interested in color, and to be conscious of it. Watch how colors change with different hours of the day, with top lighting and side lighting, with wetness after a rain. Note the effect of neighboring colors, both because of subtler things happening in the retina of the eye.

In planning a color film, much will depend upon whether color is incidental to this particular film, or whether it is important. If it is a subject which could be made in black-and-white as well as in color, then color will be somewhat incidental, contributing merely added naturalness. If, on the other hand, the story is one which demands color, which can only be told in color or at least has far greater value in color, then the hues are not incidental but are of major importance. The decision will depend in a considerable measure on your own viewpoint. If you feel that color is a vital, creative force, you will choose the type of subject in which it is important, and emphasize it in the entire treatment of the film. If your attitude toward color is more casual—something which you take for granted—then your only concern will be to keep the hues reasonably natural.

Assuming, however, that you are anxious to get the most out of color film there are a great many things which you can do to make color an active, constructive force in your films. Some thought should be given to color even in the early planning stages. Note on your shooting script any passing thoughts about color problems or possibilities inherent in each scene. If a certain scene appears likely to be more drab than desirable, give thought to how some small prop or costume detail can be used to introduce a desirable touch of brighter hue. Don't overdo this, however, like early directors of color films who dragged in flowers, bright cushions, beach parasols, gay costumes, gaudy backgrounds and vivid props so numerous that the story was lost sight of in the chromatic maze.

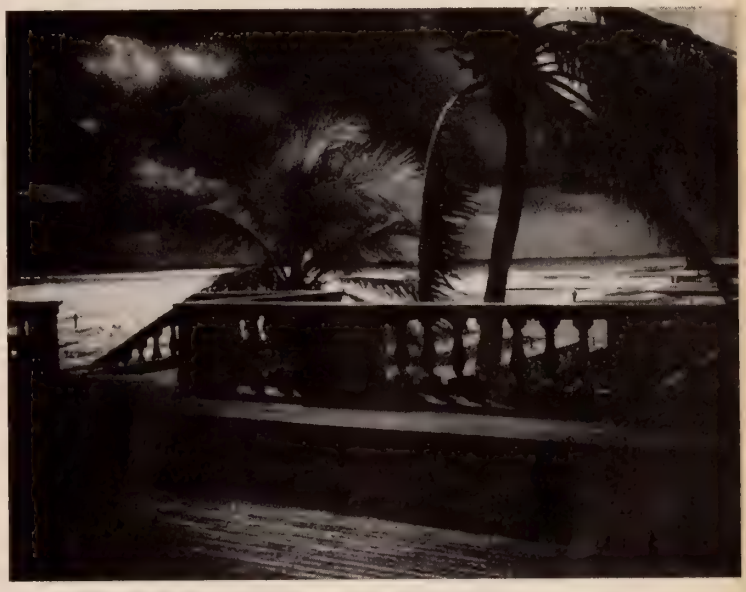
Some pictorial elements must be taken as you find them; settings, for example, though you have some control through selection of a particular setting and the angle from which it is shot. Other pictorial elements, such as costumes and props offer a considerable freedom of choice, and it is here that much of your planning will center. There is a shorp distinction, of course, between the planned story film and the "newsreel" type of subject. In filming events over which you have no control, about all that can be done is to use good judgment in the editing phase of the work, assembling the material in such order as to bring out the color possibilities as well as may be. Fortunately in such subjects color is often of minor importance.

Much more interesting from the color point of view is the planned story film, whether it be a screen play, an

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• Here we have all the elements of a good color shot: good composition and camera angle and wise choice of background to complement the colorful figure and her work.



• All too many people go through life without ever seeing the colors in the things which they pass every day, without ever learning that grass and sky and tree trunks may show a thousand different tints at different hours of the day and different seasons. Note the dramatic coloring in this scene occsioned by an impending storm.

• Home movie scenes take on added color when children, for instance, are pictured against colorful backgrounds such as the gaudy carousel in this picture.





● Fig. 1—Here is an average home movie scene adequately lit with a minimum of three photofloods—2 G-E reflector floods at the camera, and a G-E photospot lamp in the background as a modeling light. Figs. 4 and 5 on opposite page show results obtained with this simple lighting setup.

WORKING INDOORS WITH YOUR CAMERA

A Few Inexpensive Photolamps Will Furnish Ample Lighting For Good Home Movie Shots. Here Are Tips On Using Them Effectively

By DON MOHLER

AT THE end of summer the indoor picture taking season starts and school begins. A great many home movie makers usually put their cameras on the shelf at this time, not to be taken down until Christmas; yet these very months represent some of the most unique picture making opportunities if a few fundamentals of good lighting are mastered. If you have not tried movie making by artificial light you are losing more than half the fun of owning a camera. And at any rate, even if you have, now is the time to review the fundamentals, to look over equipment, fill in gaps in picture making aids and accessories that simplify indoor filming, and begin to plan what you intend to do with your camera from now until next spring.

Actually, indoor picture taking can be reduced to these essentials: (1) have enough light; (2) balance your lighting; (3) expose correctly.

Having enough light means using all the photoflood illumination one can put on a home lighting circuit. These usually comprise three No. 2 floods, (either the familiar bulb that goes in a reflector or the reflector photoflood and reflector photospot lamps, which are of No. 2 power and feature a built-in reflector so that the lamp is a complete photographic lighting unit in itself;) six No. 1 floods; or a combination of one No. 4 flood and one No. 2 flood.

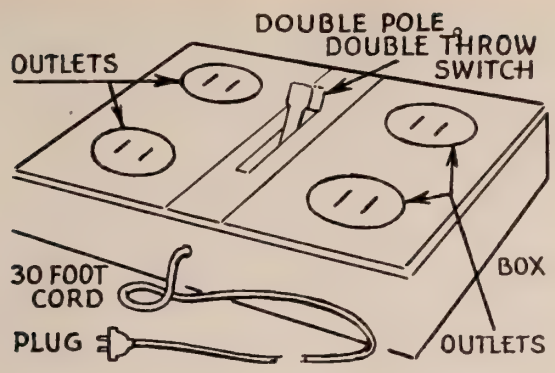
Getting light effectively to the location where the pictures are to be made means that some support for the lamps (perhaps including reflectors) must be provided. The simplest way to do this is to use clampon lamp units which can be fastened to tables, chairs, doors or other solid objects. The handier but more expensive way to do it is to get regular lighting stands which can be raised and lowered as desired. It is important that these have extra long cords for ease in handling.

Professional movie makers generally have a heavy cable of considerable length running to the wall outlets and fitted with sockets at the opposite end so that the shorter connecting cords running to light units can be plugged in a at central point. It is wise for the movie amateur to provide something of this sort for himself. A cord of No. 18 wire or heavier, 30 feet long, equipped with a plugin at one end and a multiple receptacle arrangement at the other is a movie making convenience that eliminates cords that are too short, tripping over cords connected to a multitude of outlets around the room, and general time consuming plugging and unplugging of lamps as various locations are used.

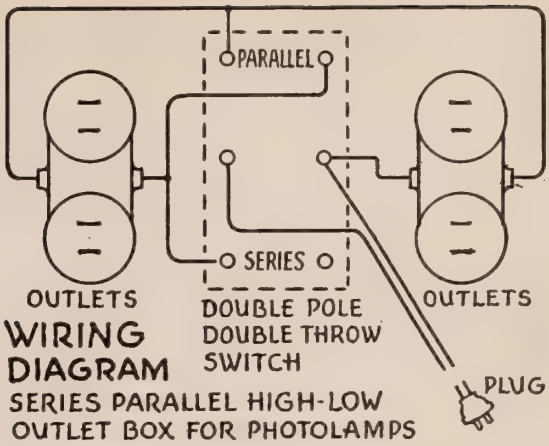
Just as important as the convenience of handling your lighting units while actually filming is the convenience with which you can get ready, as well as put the stuff away when you are finished.

One accessory of mine that has contributed more to my picture taking efforts than a lot more expensive accessories is a box in which I keep everything I need: cords, lamps, supports, switches, exposure information, filters, etc., for indoor filming. I know when I pull this box out that I will not have to make extra trips to get otherwise forgotten accessories. And I know when I am finished, if I put everything back in the box, that I will always be ready for the next shooting undertaking in which this equipment may be required.

Assuming that you are ready to shoot and want to light your picture, the next thing to do is to balance your lighting. Every expert that I have talked to says, "Keep it simple." To my mind this means putting one flood bulb on each side of the camera as close to the camera lens as possible and slightly above it for general overall illumination. Upon this lighting I base my exposure. I use one more lamp for most scenes, generally a reflector photospot because it has the extra wallop to bore through the light coming from the lamps at



● Fig. 2—Suggested construction for a series-parallel high-low outlet and control box for photolamps. Lamps plugged into outlets on opposite sides of switch may be burned in series for setup and modeling, in parallel for picture taking.



● Fig. 3—Wiring diagram for control box sketched in Fig. 2. Outlets, covers and switch may be purchased at the dime store and a cigar box used for the cabinet.

camera position. This is placed high and to one side and about the same distance from subject as the lamps at the camera for most scenes. For some scenes it is used far behind the subjects, shining back on them and toward the camera, and is invariably screened to prevent any direct rays reaching the camera lens.

Sometimes, particularly in color photography, I use this third lamp to throw light on the background instead of on the subjects, particularly when the background is at a considerable distance and I want to light it brightly enough to record. How to balance these lights is a subject of a separate article, but balancing is important.

Need for exposing correctly seems so obvious that it hardly merits discussion. However, experience shows that more pictures are lost from improper exposure than from any other single cause. Particularly in color filming, the tendency is always to cheat a little and then under-exposure results. By cheating I mean that it is so difficult to get enough light for color photography at normal film speeds that some filmers, in attempting to light up too much area, go ahead and shoot, trusting to luck it will come out all right in the processing.

Exposure directions are given on a printed slip in the box containing the film you buy. Exposure directions are contained in free data sheets and literature given away by the manufacturers of film, camera and lamps. Exposure information is also available with meters. The important thing is (1) do not attempt to make pictures without exposure data; (2) follow that data exactly. That's really all there is to it.

As for something to film at this time of year, I can think of nothing more appropriate than a family movie recording the end of summer. And to learn how much sparkle back-lighting can put into pictures, I'd suggest shooting an entire story using basic front lighting combined with back lighting except where the surroundings (such as a shot of someone putting something away in a closet) make it almost impossible to position a back light.

Try using back light for scenes of this sort: of mother refitting junior's clothes because he has grown so much since he last wore his good school clothes; of junior putting away his typical summer toys, kite, ball, bat, gloves, and rummaging around to find his ice skates and football; of sister getting out her books and pencils and perhaps trying a new hairdo; of dad and mother struggling with the school-time budget, including new clothes; supplies and an allowance for lunches. The list of typical homely family activities is almost endless and does not take much imagination to film effectively at this time of the year when there is a natural transition from summer to fall with its consequent effect on family life.

One such scene of mother adjusting a necktie, which junior obviously does not like, in getting ready for the end of playtime and the beginning of school, is shown here.

Notice that two lamps are used right at the camera for general overall illumination and that a back light is placed,

● *Continued on Page 567*

● Fig. 4—Note in this closeup (the shot made by cameraman in Fig. 1) how effectively the easy-to-use photospot lamp adds three dimensional values, backlighting and highlighting both subjects.



● Fig. 5—In this reverse shot of the same action, similar qualities of lighting are retained but the camera and reflector floods have been reversed in position, without moving the third lamp in background.





● Reproduced here are frame enlargements from two sequences in George A. Valentine's 8mm. Kodachrome picture "The Past Master." An inventor perfects a machine that enables one to look into the past. When his children inquisitively asked to be shown, he recreates on screen of instrument picture of kiddies stealing jam. When a neighbor asks for a picture of her husband at work, instrument shows husband's pretty secretary sitting on his lap.

Movie Of The Month

By J. H. SCHOEN

LIKE DeMille, Zanuck, Walter Wanger and others, whose names have become famous for consistently good motion picture productions, George Valentine is destined to become similarly famous in the home movie world. This Glenbrook, Connecticut movie maker has an enviable record as well as rare talent for turning out highly entertaining 8mm. films with cinematic finesse we have come to term professional.

Previously a winner of Movie of The Month certificates, also a trophy winner in HOME MOVIES' 1944 annual contest, Valentine again is a candidate in HOME MOVIES' 1946 contest with "The Past Master," a film fantasy which the editors have unanimously chosen the Movie of The Month for September. On this page are frame enlargements from his 8mm. Kodachrome film picturing highlights of two sequences. The story has to do with a family man who has built an unusual electronic instrument similar to a television receiver which enables him to recreate on a small screen, events which have transpired in the past.

Highlighted by Valentine's usually attractive titling, the picture opens with wife of the inventor touching up her make-up at the hall mirror. Ostensibly she and husband have planned to go out for the evening. In a corner of the living room, the husband is tinkering with the machine. Impatient with him, the wife tells him she will go with a neighbor and leaves the house.

There's confusion in a doorway at opposite end of room as the children peep through the door to see what their father is doing. He admonishes them for not being in bed, to which they reply, "We want to see what it is, Daddy."

Gathering around their father, the boy and three girls, ranging in age from about 4 to 12 years, are shown the machine.

"You see," explains their father, "this is a machine that shows us what has happened in the past."

There's a dubious expression on the countenance of his precocious son who says, "O. K., let's see something."

"All right," replies his father, "let's see what things looked like last autumn."

A twist of the dial and the screen

● *Continued on Page 564*

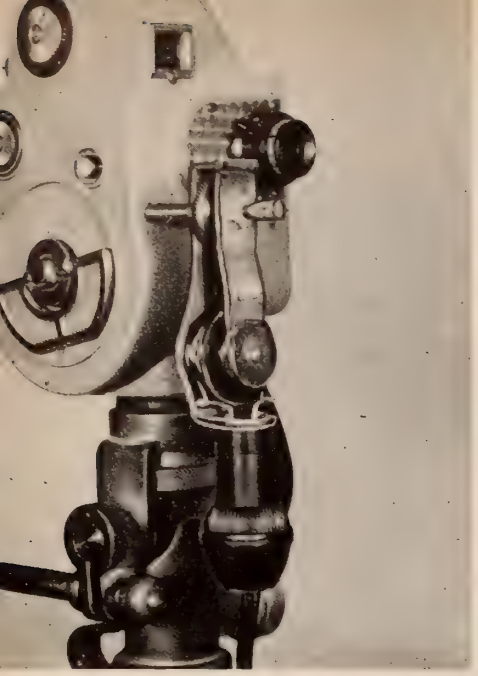
JACK TREACY has captured in subdued tones with his camera the cloud pattern of an Indian summer day in the country. Use this picture as a title background for a vacation, travel or outing film. Text may be handlettered upon it by an artist or composed with block letters. In either case, save picture for future use.



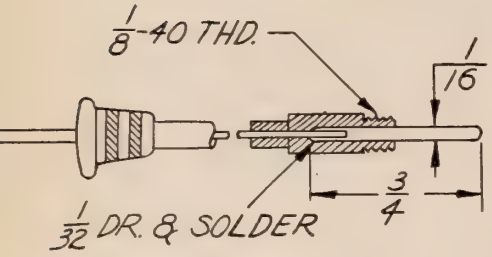
Remote Control For Revere Cameras

Here's How To Make Simple Manual And Electrical Controls For Operating Camera At A Distance

By JOSEPH W. OZAG



● Fig. 1—Shown attached to Revere 8mm. camera is author's electric control for camera's starting button. A small magnet actuates a plunger that makes contact with the starting mechanism. Device is wholly homemade.



#5 KODAK RELEASE

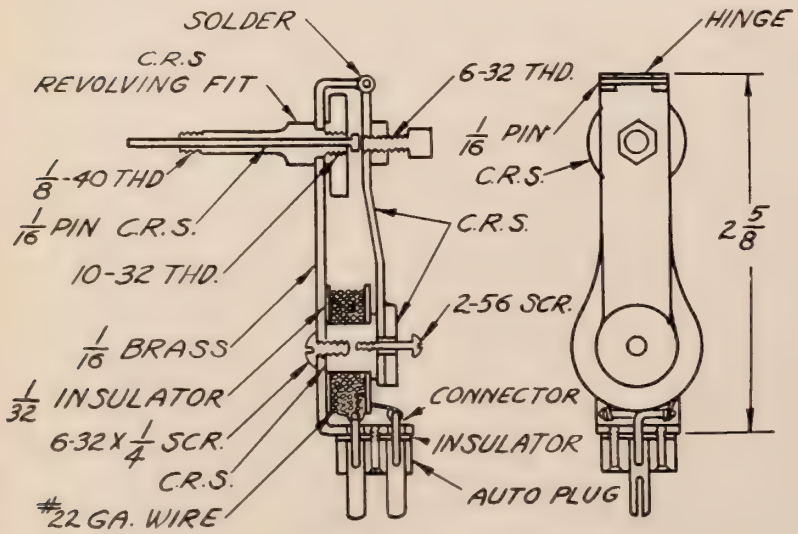
● Fig. 2—Details for altering tip of regular cable release where manual control of camera is desired. Because of greater thrust required, regular cable tip must be replaced with a sturdier one 1/16 inch in diameter and sweated on the release cable as shown.

HOME movie makers who have passed the record filming stage of photography and who have mastered the technique of movie making find that they are restricted sometimes by the inflexibility of their movie equipment. Sequences of amateur scenarios that call for the filming of a group of people including oneself usually have to be filmed by a willing but inexperienced bystander. When the bystander is not available or not wanted the usual expedient is to jam the starting mechanism of the movie camera and hurry into the scene. A remote control release would be welcomed in this instance.

The advanced amateur interested in nature study uses long range telephoto lenses to reach his live subjects. If a particular angle of shooting is desired, a simple platform is erected from which the photographer shoots the scene. The average movie maker does not possess a telephoto lens of sufficient power and would not make any elaborate preparations for shooting a simple scene. Furthermore, telephoto lenses require accurate focusing and have a very shallow depth of field when compared with the standard lens. The best way to film the live quarry would be to locate and secure the camera equipped with standard lens in an advantageous position while the quarry is absent from its habitat. Later the subject could be observed from any vantage point and the action filmed by controlling the mechanism of the camera with an electrical release.

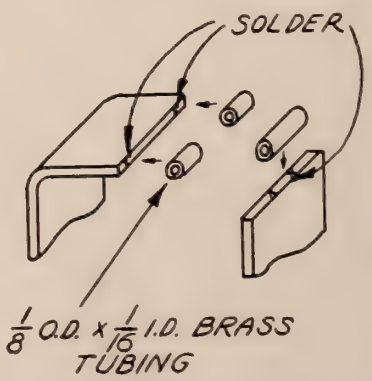
Reverse motion sequences add interest to an otherwsie staid subject. The 8mm. camera owner holds his camera in an inverted position for this type of filming. A cable release on the camera would simplify this otherwise awkward filming operation. Smooth panoramic filming is also aided by the cable release.

Well planned titles help to keep the continunity of the amateur movie flowing smoothly from scene to scene. Titles of locations on maps, postal cards or snapshots that set the scene or lend atmosphere can be photographed using Hollywood's techniques, such as the "zoom" title. This title gives life to an otherwise stationary picture. In this and in more complicated titling methods the amateur may be aided by an electrical release on the camera which will



ELECTRICAL RELEASE
FULL SIZE

● Fig. 3—(left) Details for constructing the electrical release. Magnet coil consists of approximately 90 turns of 22 ga. magnet wire. Fig. 4 (below) shows construction of hinge.



HINGE CONSTRUCTION

free his hands for other manipulations on the titler.

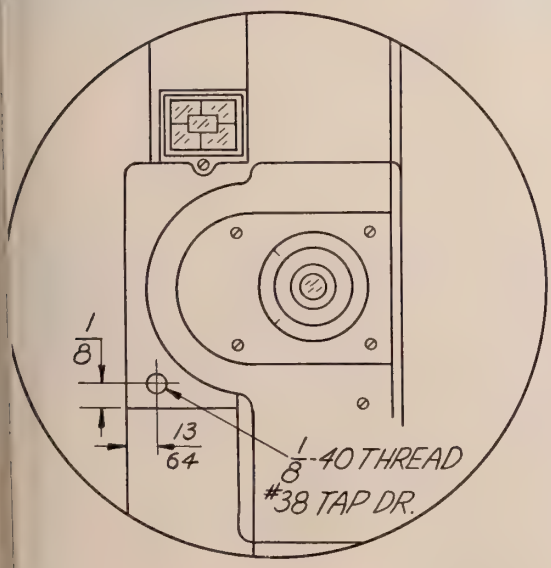
The total growth of a plant or the formation of crystals can be shown a thousand times faster than normal growth. This type of nature and science study calls for a camera equipped with an electrical release and a timer which will control the interval of time between exposures of a frame of movie film. This particular timer must have a switch for controlling the electrical release on the camera and the necessary flood-lites that illuminate the subject.

All this has been successfully demonstrated with manual cable and electrical releases which I have made and used with my Revere 8mm. camera. Design of the Revere is such that installation of either the manual or electrical release is easily accomplshed. The electrical release, installed on the camera, is shown in the photo while the diagrams give details for constructing and installing both releases.

The initial step in preparing the Revere camera for use with either release is to drill a hole in the front of the camera case to admit tip of either release. An accurate diagram indicating exact position for this hole, and dimensions thereof, is shown in Fig. 5. Before this operation is attempted, it is necessary to remove the mechanism from the camera, a step any mechanically minded cinebug will find easy to do. To drill and tap the case without first removing the mechanism would mean, beside possibly damaging vital parts of the motor, that metal chips resulting from the drilling would fall into the

• *Continued on Page 572*

• Fig. 5—Scale diagram giving specifications for drilling hole in Revere camera case to take tip of either manual control cable release or the electrical release.



LAYOUT FOR THREADED HOLE



• For the serious move amateur who augments his movie making education by studying the professional screen, "The Stranger" affords excellent study in photography, editing and plot construction.

MOVIE ANALYSIS

By ELI WILLIS

THE STRANGER

DIRECTED by Orson Welles. Screen play by Anthony Veiller from a story by Victor Trivas. Cinematography by Russell Metty. Produced by S. P. Eagle. An International Picture. Starring Edward G. Robinson, Loretta Young, and Orson Welles.

★ ORSON Welles has made an excellent motion picture of *The Stranger*. He has taken a melodramatic story of an escaped Nazi criminal and turned it into a gripping and exciting film that holds you in suspense right up to the final shot. The picture moves along swiftly and relentlessly with rarely a moment's let-up in interest and tension. Few Hollywood motion pictures can boast of such superb cinematic construction.

As with any good film, this accomplishment rests squarely upon its editing. Generally, when we speak of editing, we refer to particular dramatic climaxes or montage effects. However, in the broadcast sense, editing involves the overall conception of the entire motion picture. Every shot is related not only to the immediately preceding or following shots but also to all the other shots in the sequence and in the movie. Compositon, lighting, photography, camera angle and acting are all brought into play as a part of this problem of editing. In this way, Welles has achieved in *The Stranger* a rhythm and tempo based on film structure which is the key to the excellent suspense in the movie and which 99 out of 100 motion pictures sadly lack.

Since the film is well conceived as a whole instead of being a conglomeration of separate scenes, it is difficult to isolate a particular series of shots and have them still retain their value. However there are especially imaginative sections which should be noted as vivid examples of creative film making. The final climatic scene in the church tower is an excellent example of careful editing. It is well worth seeing several times to appreciate how Welles has mounted his shots in a steadily rising dramatic excitement, created by rhythm and tempo of the shots, until the point when Welles, as the Nazi criminal, falls from the tower's ledge and meets his justified fate at the hands of the clock's ornamental angel.

• *Continued on Page 566*



● Fig. 1—Portable and quickly erected is this parlor stage for presentation of home movies. Composed substantially of Presdwood it features a curtain that opens and closes by remote control.



● Fig. 2—Here the curtains have been drawn aside by motor power to reveal the screen. This very professional-like feature enhances presentation of even mediocre movies.

PARLOR SHOWMANSHIP

Friends Are Inclined To Come Often To View Our Movies When They Are Presented Expertly And In Comfortable Surroundings

By ARTHUR M. SHARP

THE pleasure one can derive from his personal movies is more than doubled when a little showmanship is employed in their presentation. The extra effort and work involved will do wonders for one's ego, too. In fact considerable prestige is to be gained by consistently showing movies in theatre-like presentation. Mediocre films—and who will deny that he has made at least one?—take on an aura of perfection when shown in appropriate setting and supported with a background of soft music. Friends are inclined to come often to see movies thus screened.

Without disparging the home movie screen, few will deny the fact that a naked screen at one end of the living room adds nothing to the decorative scheme of one's home. So if we soften the lines and add some means of decoration compatible to the decor of the room's interior, we have at once set a more acceptable stage on which to display our films. The sliding curtain, too, adds a note of skillful presentation.

Then at the business end of our living room theatre, the ever present bugaboo of light flare from the lamp house needs attention as does the projector noise. This suggests a method of blimping or better still, a portable projection booth plus a means for playing background music which, in addition to complementing the picture, also obscures any projector noise.

Mr. Albert Feinauer, a cinebug of Cranston, Rhode Island, has found the answer to these home movie showmanship problems in a unique portable stage and a projection booth, pictured above, which he built and consistently uses whenever movies are shown in his home. Two trips to the cellar and less than fifteen minutes preparation, and Mr. Feinauer has his stage, screen and projection booth ready for a show. And when the show is over, the "scenery," as Mr. Feinauer calls it, may be quickly dismantled and stored away.

First the screen is set up on its tripod; then the stage front arranged so that the curtain covers it. A sheet of hard tempered presdwood was used for building a base for the whole front. Across the bottom is a length of ¼ round moulding while the other three sides employ one inch decorative moulding to reinforce the panel. In the center, near the bottom, a section is cut out and covered with brocaded drapery material such as used to cover radio speakers. Arranged vertically are three braces that reinforce the speaker opening, and above this is the Feinauer monogram. Arranged on a frame behind this cut-out is a secondary speaker for the family radio. Necessary cords are attached to a phono plug so that the speaker can be quickly connected with the combination radio and record player.

Behind the curtains at each end are two folding strips of wood which support the top valence. These strips are attached to the bottom panel by bolts and wing nuts for ease in fastening, also to allow them to fold down behind the lower panel when in storage. The top presdwood valence which receives the supporting strips, is fitted with brackets in such a manner that the whole top slides down onto the strips and into place. There is conveniently a door behind the screen, so Mr. Feinauer made two clamps which hook onto the top of the door frame moulding to hold the whole outfit rigid and vertical.

The two pole standards are attached to the bottom panel in front of the curtain by means of two brackets. At the top, holding the poles to the valence, are spring clips such as used for hanging brooms in a closet. Below the presdwood valence, which is suitably paneled with moulding, is a decorative fringe to add to the theatrical effect. Cut-out stars complete the design of the stage front.

Behind the valence is a curtain rod fitted with a number of small metal curtain rings. The two halves of the sliding curtain are so sewed to the rings, that they fold neatly when the curtain cords are drawn. These curtains are decorated with a stenciled border—designed and handmade by Mrs. Feinauer.



● Fig. 3—At opposite end of room, the projector is concealed by this booth which also houses turntables, room dimming switch and the remote control for operating the curtain.

The projection "booth" is not really a booth at all but simply a panel behind which are placed the projector and turntables, plus all the remote control switches for operating them as well as the curtains, lights, etc. Attached to back of this panel is a light baffle which extends out over the top of the projector, effectively blocking the light which otherwise would cast an objectionable glare on the ceiling. A small table, together with a high stool provides for the comfort of the operator while the show is on.

There are some interesting gadgets within this projection booth, too, all built by Mr. Feinauer, which opens and closes the stage curtains by remote control and dims the room lights. Operating the curtain was originally done by turning a small hand crank which controlled cords leading to the stage. These cords travelled through a hole drilled in the living room floor, thence along the cellar ceiling and emerged again through the living room floor at a point near the portable stage. Eventually this cumbersome, and not too dependable, arrangement was replaced by the present electrical control.

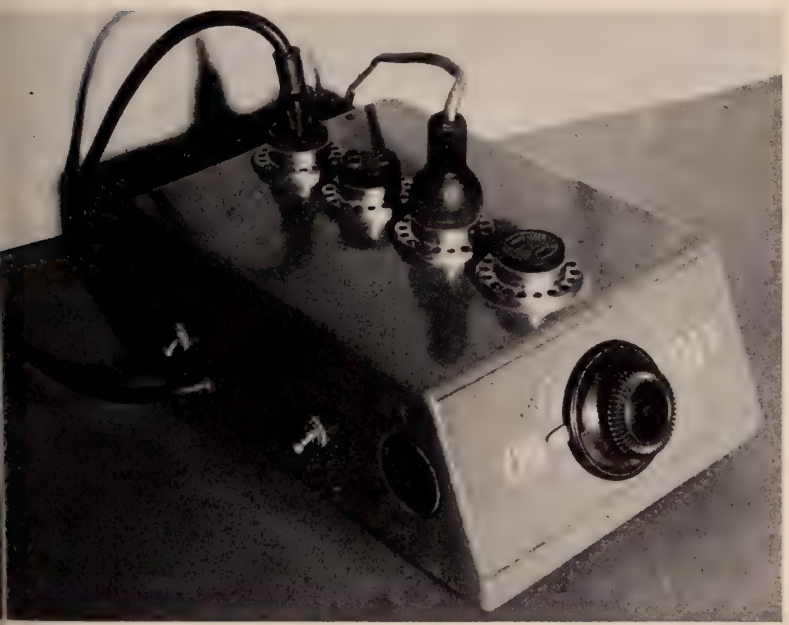
Now the curtain is opened and closed by a gadget motivated by a small Erector toy motor which can be made to operate either forward or in reverse. This is shown in Fig. 6. The gadget is portable and placed back of the stage when it is to be used. The remote control switch is housed in a small box, shown in Fig. 5, and is placed conveniently beside the projector. Throwing the switch to one position opens the curtains; flipping it in the opposite direction closes them.

This box is made from short pieces of board with a hard pressed masonite cover. In the cover is fitted the d.p.d.t. radio switch which controls the curtain. Also on the cover is a standard electric plate that accommodates a switch and pilot light such as used in homes to indicate when the cellar light is burning, etc. This small pilot lamp serves to light up the projection booth for threading films and changing records.

Not shown in the photograph is an outlet on the side for plugging in the projector, so that when the pilot light is on, power is furnished to the projector. This necessitates two wires entering the rear of the box, one a duplex which is plugged into the handiest wall outlet, and the other a four-wire conductor which leads to the motor box behind the screen. The box is 5″x5″x3½″ deep and has a piece of felt glued to the bottom so that it will not scratch highly polished table surfaces.

The motor box (Fig. 6) rests on the floor behind the screen. The four-wire cable from the control box enters at the top right. Emerging from two slots in the top left are a white cord to open the curtain, and a red cord for closing. Essentially it consists of a removable double spool, on one side of which is wound the red cord and on the other the white. Erector toy parts were used throughout to furnish the bracket which holds the spool horizontal and at right angles to the motor. A small worm gear on the motor shaft drives a spur gear on a shaft below, which in turn transmits power to a secondary gear in mesh with

● *Continued on Page 571*

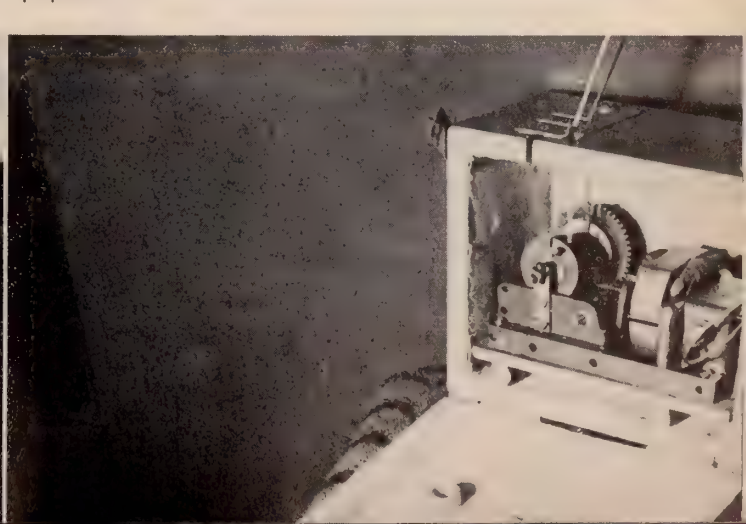


● Fig. 4—Mr. Feinauer ingeniously devised this room light dimming device, using four standard Dim-A-Lites which are controlled in unison by the single operation of the dial.

● Fig. 5 (below)—This tiny box encloses a double-pole double-throw switch which operates the reversible motor that opens and closes the curtains.



● Fig. 6—Here is shown the two-directional motor and the geared mechanism by which the stage curtain is opened and closed when a switch is thrown in the projection booth.



Ciné-Chat . . .

MEET *Ciné-Chat*, a new once-in-a-while feature to help you keep posted on Kodak movie news. This month, *Ciné-Chat* brings you news of two Kodak developments and offers a few up-to-the-minute tips on filming. But here's a tip that's up-to-date any month: For the finest in movie film and equipment, keep in touch with your Kodak dealer!

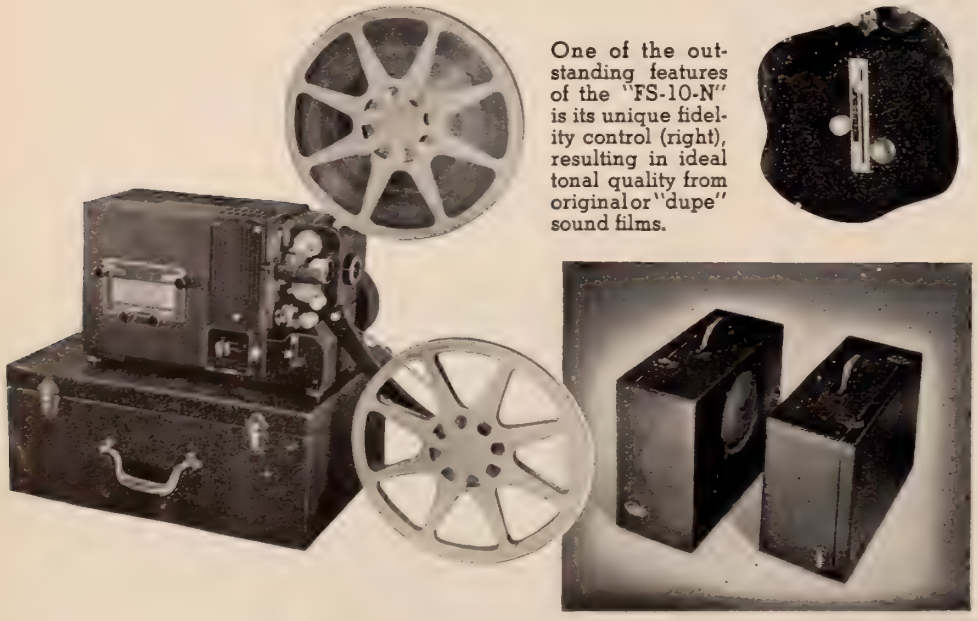
Sound Kodascope FS-10-N . . . Now In A Two-Case Outfit

Sound Kodascope FS-10-N, the single-case sound and silent 16-mm. projector introduced during the war — the "N" stands for "Navy"—is now being produced as a two-case outfit.

One case holds the speaker, Cordomatic connecting cord, 1600-ft. take-up reel, power cord, and extra lamps. The other, the projector itself. Both cases are handsomely finished in black boar-grain Kodadur.

And, incidentally, both the projection and condenser lenses are coated — "Lumenized" for best screening results.

Better see your dealer about this superior, yet reasonably priced projector. As with all good things, unfortunately, the supply of the two-case Sound Kodascope FS-10-N will be limited for some months to come.



One of the outstanding features of the "FS-10-N" is its unique fidelity control (right), resulting in ideal tonal quality from original or "dupe" sound films.

You can load, interchange, and unload the film magazines of a Magazine Ciné-Kodak—*any time*—without loss of a single frame.

You will have the same success in loading or unloading a roll-film movie camera—if you use a little care. You *can* load it in direct sunlight, but why take the chance when you can turn your back to the sun? See that the film remains snug against the spool . . . run it for a few seconds to be sure it's properly looped and threaded before putting on the cover . . . then run it for several seconds more before starting picture making—there's extra footage for just this purpose.

Stop movie making at "0"—but run off the additional extra footage at the end of the roll until the footage indicator points to "Empty" before removing the film, or, with an "Eight," turning the spool for its second running. Again keep the film snugged against the spool—and you should have no "lost" movie scenes at the beginning or end of a roll . . . no irritating "edge fog."

★ ★ ★

Believe it or not—every year Kodak processing stations receive hundreds of rolls and magazines of film for processing, totally devoid of identifying return names and addresses on the cartons. And many others are so hastily or illegibly inscribed that

postal officials despair of their return.

Such films find their way into a department of the Eastman Kodak Company, in Rochester, where experts, with an ingenuity and tenacity rivalling that of the F.B.I., do their best to track down their man—the unknown movie maker. Some of their successes would make lively reading, but they prefer us to urge legible mailing instructions, and to remind you that present return-mailing procedure calls for the insertion of the original film carton in a return "window" carton, with your own penmanship—and nothing else—appearing in that "window" for the guidance of the postman.

If any of your film is ever missing, please write to the processing station to which it was sent, describing the type of film, whether 8mm. or 16mm., the approximate date it was sent in, and give some idea of its subject matter. (And also, incidentally, include your name and address.)

★ ★ ★

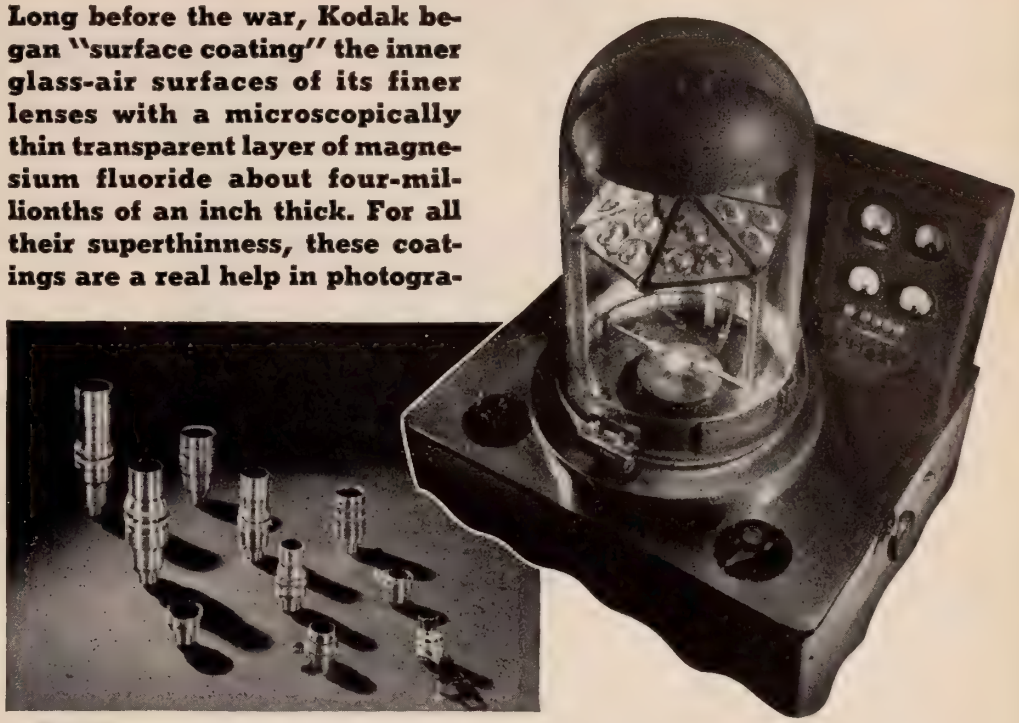
Today's full-scale movie making has resulted in a flood of Ciné-Kodaks and Kodascopes at dealers' and Kodak repair shops for touching up, inspection, or repairs—some needed, some imagined. Unless your equipment actually needs repairs to put it in running condition, *please do not forward it to a Kodak repair shop at this time.* Use it now . . . send it along later this fall or winter.

★ ★ ★

All told, Ciné-Kodak Film—Kodachrome, black-and-white, rolls, magazines, in various lengths—is supplied for Ciné-Kodaks in *twenty-three different cartons,* SEALED AND DATED. Be certain you ask for and receive the type, size, and length of film your camera accepts. Otherwise, once the seal is broken, an awkward problem is posed for both dealers and Kodak, whose warranties are based upon supplying tested film in dated and sealed cartons.

Lumenizing . . . An Important Four-Millionths Of An Inch

Long before the war, Kodak began "surface coating" the inner glass-air surfaces of its finer lenses with a microscopically thin transparent layer of magnesium fluoride about four-millionths of an inch thick. For all their superthinness, these coatings are a real help in photography—aiding in killing reflections at the lens surface, reducing flare and avoiding "ghost" images, increasing light transmission, producing cleaner, crisper tone values in both highlights and shadows, resulting in better contrast in black-and-white movies and superior color purity with Kodachrome.



More recently, Kodak developed a magnesium fluoride coating so tough, and so well bonded to the glass of the lens, that it became practical to surface-treat all glass-air surfaces—the exposed outer lens surfaces as well as the inner. Normal cleaning and polishing will not damage the coating—indeed, it's nearly as hard as the average optical glass and practically integral with the lens itself. Developed for and tested by war use, lenses so treated delivered the utmost quality of performance under rugged field conditions in all climates, and at sea.

Kodak has given the label, "Lumenized," to all lenses so treated. Ciné-Kodaks now being delivered are fitted with Lumenized lenses. Most Ciné-Kodak accessory lenses are also Lumenized. Chances are that today any Ciné-Kodak lens you buy will have received Lumenizing treatment—but please do not ask us to coat present lenses in your picture-making kit...production schedules make it impossible.

And remember that while Lumenizing does a real job of photographic trouble shooting, coating alone isn't a solution for defective optical systems. The care and skill that are part of the design and manufacture of every Ciné-Kodak lens are as important as ever.

EASTMAN KODAK COMPANY

ROCHESTER 4, N. Y.

Experimental Cine Workshop

GADGETS
TRICKS
SHORTCUTS

$1 to $5 are paid readers for ideas for gadgets, movie tricks and short cuts in movie making used on this page. Describe your gadget or idea briefly and submit it with rough sketch or photo to "The Workshop Editor," Home Movies, 6060 Sunset Blvd., Hollywood, California.

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★



Film Cleaner

A white cotton glove turned soft side out and worn on the left hand, as pictured here, makes an excellent film cleaner. Film is simply run through gloved fingers during rewinding process, the soft surface of glove wiping it clean. Where film has become oily or grease-marked from projector, a drop or two of carbon tetra-chloride on the glove will quickly rid film of dirt and grime.

The glove thus used will become soiled after awhile. Wash away the stains by dipping in carbon tetra-chloride or dry cleaning fluid and wiping stains with cloth. The glove may then be used indefinitely. — *Robert Trainor, Burlingame, Calif.*

No Double Exposure

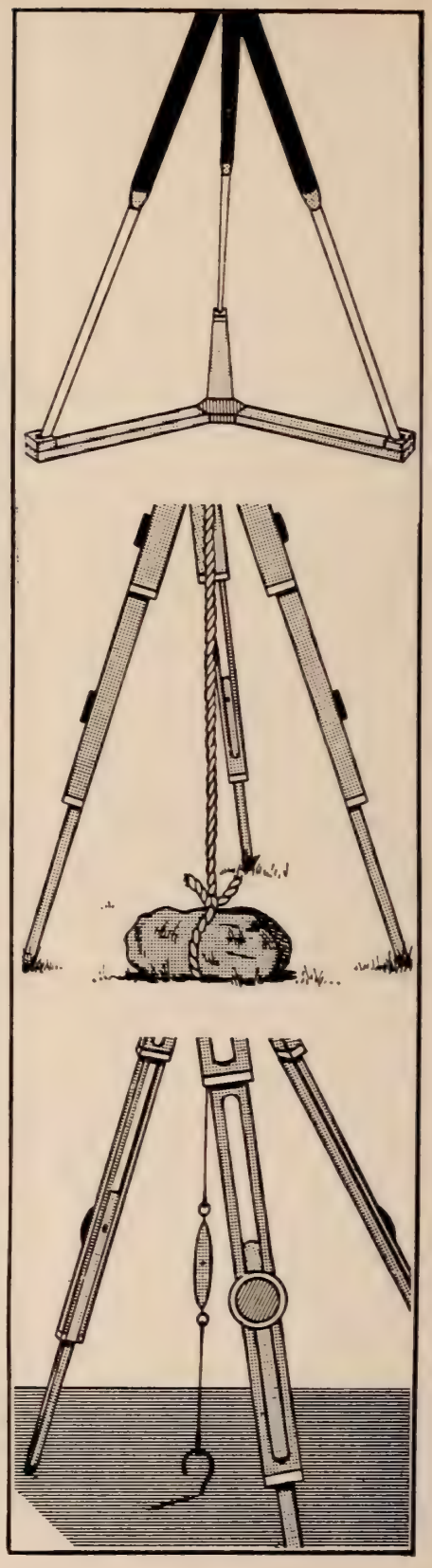
Here is a solution to an annoyance common to users of double 8mm. cameras. Often when the roll of film has not been completely used, the cameraist is not sure whether the roll has been turned over in the camera if shooting isn't completed in one day. To get around this, I use a small piece of adhesive tape as a signal. This I place over the lock of the camera door after loading camera with a fresh roll of film.

When turning the roll of film over to expose the second 25 feet, I remove the strip of tape and place it inside of the door. Thus, tape on the outside indicates I'm using the first 25 feet of film, and when its on the inside, I know I'm on the second half. Thus I avoid double exposing over previously exposed film.—*Carlton A. Benson, Ludington, Mich.*

Editing Aid

A convenient way to keep separated scenes in order, ready for splicing, is to provide a lengthy strip of double corrugated cardboard over the editing table and a supply of thumb tacks. With heavy pencil or pen and ink, place numbers from 1 on up on this strip, at intervals of about 1½ inches.

During editing or when breaking down film into separate scenes, fasten scene 1 with a thumb tack through the last sprocket hole, placing it just below figure 1 on the corrugated strip. —*Gregg Koester, Wichita, Kan.*



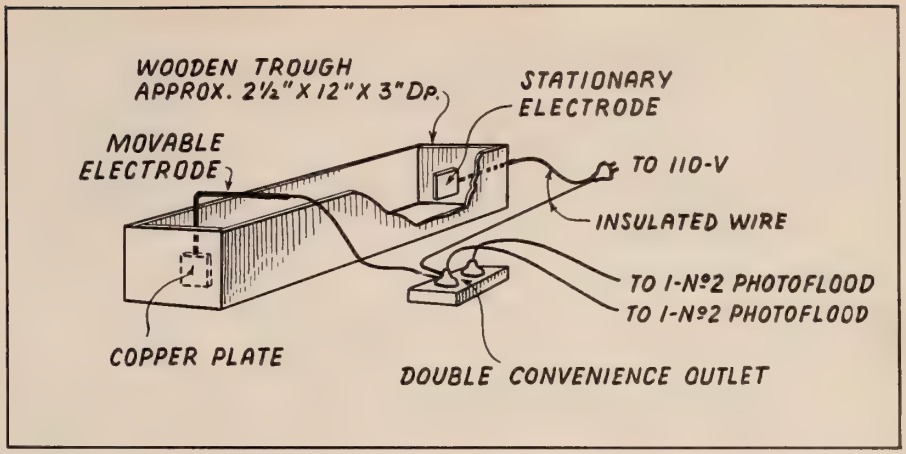
Steady Tripod

Lightweight tripods have a tendency to skid on certain surfaces on which they are used, regardless of the kind of tips used on the legs. Sketched here are three expedients that may be employed to add more rigidity to the tripod when in use. The first is a simple "Y" constructed of wood slats with blocks to take the tripod leg tips. Used on smooth floors, tripod cannot slip. Hinging the arms of the "Y" enables

gadget to be folded compactly for easy carrying.

When shooting afield where a high wind tends to rock the tripod-mounted camera, a rope and heavy stone may be employed to provide a weight anchor for the camera support.

When shooting from a moving vehicle, best method is to tie down the tripod by means of a length of wire secured to tripod head and secured to the floor or platform with a screw hook. The wire is tightened by means of a turnbuckle, obtainable for about 15c at any dime store.—*H. Simonson, Los Angeles, Calif.*



Temporary Splicing

When screening a series of short rolls of films or when running spools of film to be edited, I splice them temporarily with narrow cellulose tape. Care is taken, of course, to avoid covering the sprocket holes. Also, instead of reeling the film inspected or screened, I run it into a cloth lined basket. Film never tangles if reasonable care is used when rewinding.—*Max Clements, Las Cruces, N. M.*

Short Length Storage

I recently adopted the use of discarded typewriter ribbon boxes as means for storing short lengths of film and titles. Contents of each box is identified with description inked on a strip of adhesive tape placed on outside cover.—*George A. Lazzati, Brooklyn, N. Y.*

Title Centerer

The photos below illustrate construction and use of a parallax compensating template that may be used in filming titles or in small objects photography to accurately center camera with subject. The illustrations show the step-by-step procedure.

In Fig. 1 the camera is placed lens down on a sheet of tracing paper and the lens position outlined with pencil. Then the view finder position is traced on the paper, a pencil line indicating its field of view. A dot is placed in exact center of each outline and the amount of separation between the two indicates the amount of parallax. This is fixed for any distance.

The next step is to draw on a sheet of tracing paper the template or centering guide, as shown in Fig. 2. Draw rectangles around each dot corresponding to size of title to be filmed — dotted line for the top rectangle which represents the viewfinder field of view, and a solid line for lower rectangle representing field of view of lens.

To use, place transparent template over title, (or object to be photographed), centering it in the sold line rectangle as shown in Fig. 3. Then, looking through viewfinder, adjust camera until the dotted rectangle is accurately framed in the viewfinder. When this is done, the title is accurately centered with the camera lens. The template may be removed and the title filmed as shown in Fig. 4. To us for larger title areas, simply enlarge the rectangles to the desired size and proceed as above.—*R. D. Thompson, San Francisco, Calif.*

Aqua-rheostrat

An inexpensive rheostat capable of controlling up to No. 2 photoflood lamps can easily be constructed by the average workshop hobbyist. Such a rheostat will prove an efficient means for making fades when shooting titles and for dimming photofloods between takes when filming scenes indoors.

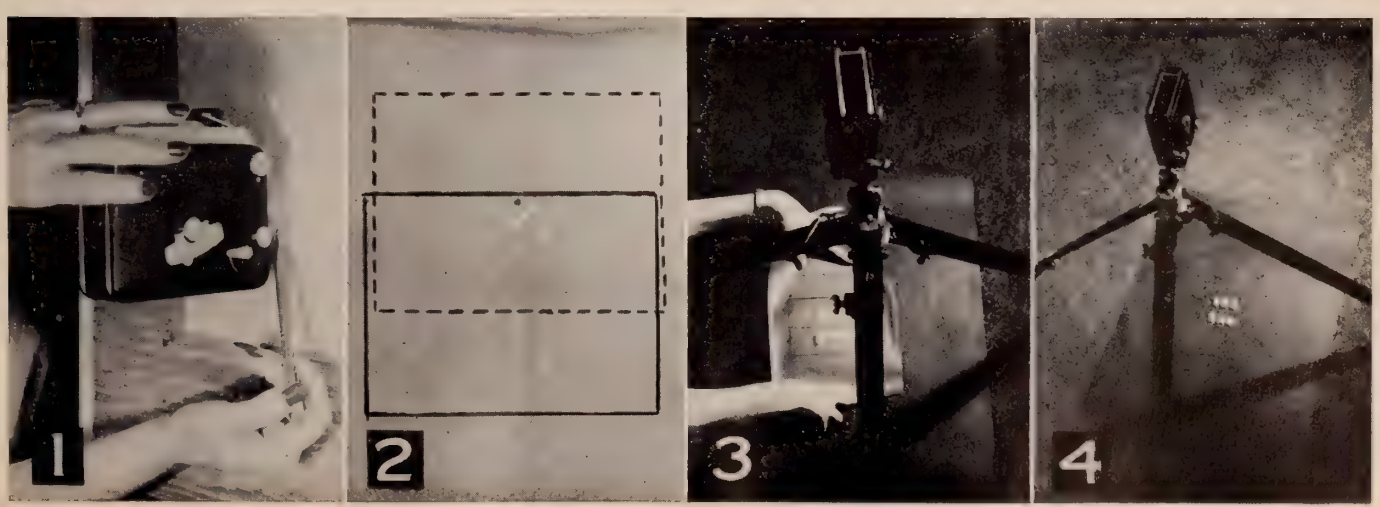
The sketch above gives details for construction. Gadget consists of a wooden trough with the seams secured against leakage of liquids. Two copper electrodes are provided, as shown — one stationary and one movable. Handle of latter should be well insulated. Method of wiring is shown in diagram.

In use, the trough is filled with sufficient water to cover the electrodes. A weak solution of salt is added to give maximum conductivity to the water. Amount of salt to be added depends upon volume of water and must be determined by tests.

Next step is to plug in extension cord to a 110 volt source and move the free electrode slowly toward the fixed electrode to increase light intensity and away to decrease it. Keep hands out of water at all times to avoid shock.—*Phil Subry, Denver, Colo.*

Film Storage

Department stores and War Salvage outlets throughout the country are currently marketing a surplus supply of air tight ammunition boxes. These make excellent film storage boxes for reels of either 8mm. and 16mm. films. They cost in the neighborhood of thirty cents each.—*B. Herschensohn.*





● Ray Harryhausen and Mr. and Mrs. R. C. Leppert coordinate their activities as a three-man staff in making the adjustments in figures and props in one action cycle in a sequence of "Little Miss Muffet" 16mm. Kodachrome animated puppet film.

Achievement In Animation

By JOHN ERHARDT

SURPRISINGLY enough, it has remained for the 16mm. industry to develop the most advanced techniques in the art of puppet animation. Exceeding the best results achieved thus far by some of the most successful animators, a trio of three tireless 16mm. enthusiasts rave culminated long months of experiment with the first of a pretentious series of 16mm. silent story films aimed expressly at the increasing number of projector owners buying film subjects for their home movie show libraries. The initial release comprises two stories on one reel—"Little Miss Muffet" and "Humpty Dumpty" on 100 feet of 16mm. color film. Eight mm. versions are also available.

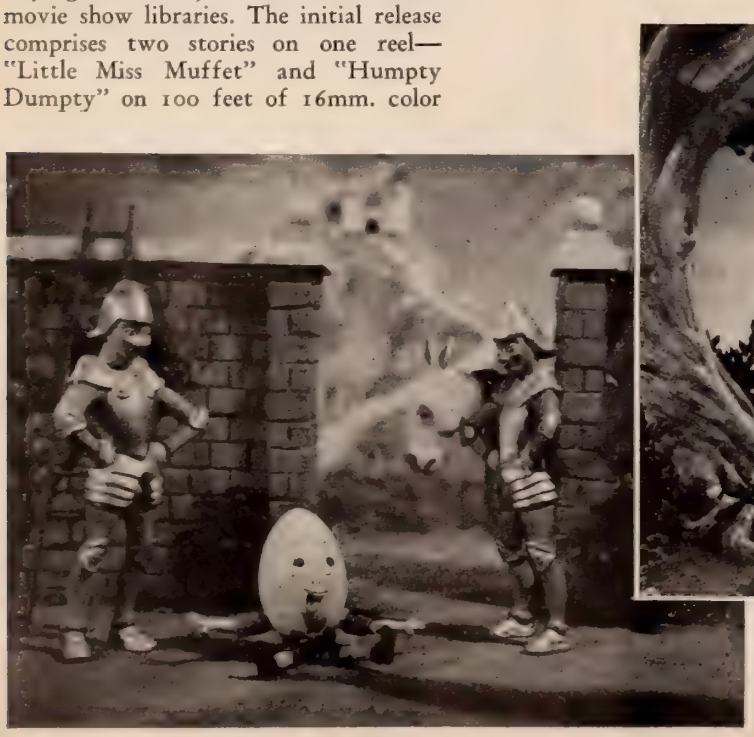
Mr. and Mrs. R. C. Leppert (she was, until recently, with Telefilm, Inc.,) and Ray Harryhausen, professional animator and specialist in miniature set design and construction, together evolved the idea which is destined to bring to life all the world's best known folk tale characters but with none of the artificiality that occurs when such characters are assumed by live actors. With the Leppert-Harryhausen system, fairy tale characters retain all the familiar characteristics of the storybook illustrators' pen and paint brush. All the color and feeling of folklore fantasy is retained. And for the nostalgic grownup, there is just enough realism to capture his imagination, too.

The success of these films lies chiefly in the artistry of Harryhausen who has a long list of credits with various Hollywood studios as a designer and creator of miniatures, some of the most notable being the weird animal characters done in miniature for the film "King Kong."

It was while building the miniatures for this highly successful film that Harryhausen conceived his exclusive trimensional filming process which he employs in making the fairy tale films. He has developed a latex plastic material of which his puppets are made, and this has the property of lending greater flexibility and hence realism to puppets' movements. For example, when Humpty Dumpty rises to his feet, picks up a ladder and climbs the wall, every movement is as natural as though the role was enacted by a live actor. There is none of the stiff, jerky movement which characterizes the jointed, albeit rigid, puppet commonly used in other puppet films.

The puppets are approximately 8 inches in height, have machined ball and socket joints to further enhance the smooth natural-like movement of head, body and limbs. The sets employed, each of which is approximately 20 square feet in area, are lavish in detail and artistically conceived. In one of the photos may be seen the trio of producers moving the various characters and props one step between exposures

● *Continued on Page 577*





● Infinite detail and artistry are evident in these two scenes from Hausen Productions' initial animated puppet film. At left the king's horses and men ponder the problem of Humpty Dumpty while above, Little Miss Muffet shrieks at the discovery of the spider coming to sit down beside her.



● Back in the Philippines is David Griffin, who earlier filmed the rape of Manila while attached to U. S. Marine Corps. He is currently making a 16mm. documentary pointing up results of U. S. rule of the Philippines.

Camera Adventurer

By CURTIS RANDALL

FEW cinematographers handled their cameras as skillfully as David Griffin who, when as a captain in the United States Marine Corps, he made war films while attached to John Ford's famed combat camera unit in the OSS. In the last year of the war, the Commandant of the Marine Corps assigned him to President Sergio Osmena of the Philippines as a liasion officer.

In this capacity, Griffin went in with the first wave of troops in the invasion of Leyte. That historic battle was recorded by Griffin and his 16mm. camera. Later, entering Manila ahead of American troops, he filmed in 16mm. color the astounding rape by the Japanese of the city. After the battle, President Osmena sent him back to Washington with his film, with instructions to tell the story of what had happened to the Filipino people during those tragic "thirty days."

Recently, Griffin returned to the Philippines where he is now filming the dramatic story of America's rule of the islands. The resulting picture, tentatively titled "Child of Democracy," will be released by a major film distributor.

As a producer of documentary and travel films, David Griffin has been identified with the motion picture industry for a number of years. Two of his most recent films, both nationally released in Technicolor by Warner Brothers, are *Pledge To Bataan* and *Orders from Tokyo*. Another recent film is *Java-Bali Report*, a 16mm. feature length Kodachrome film released by Adventure Films, Inc. Both *Orders From Tokyo* and *Java-Bali Report* were narrated as well as filmed and directed by Griffin.

The mannerisms, habits and customs of the lands of Java and Bali have intrigued the imagination of men for generations and Griffin, in his *Java-Bali Report* has brought the American public a true, life-like documentary that has added considerable stature to his prestige as an exploring cinematographer. Possessing a fluent knowledge of the Malay language enabled him to record on film the dramatic story of these peoples, their folklore, their dances and the magical beauty of their islands.

At Solo Karta, Griffin was the guest of the Soesoehoenan, most powerful of all native rajahs of Java. The court dancers, exquisitely gowned in golden sarongs, performed for him the ancient Serimi dance before his recording camera. In Bali, his camera recorded for the first time the intimate details of a

● *Continued on Page 570*

★

Closeups

★

Society Of Sixteen Cinematographers, at its June 17th meeting in Hollywood, resumed its membership activity suspended during the war. Acted upon were the 147 applications on file for membership in organization, most of which were from returning servicemen who were actively engaged as cinematographers in the production of training or combat films during the war.

It was decided at this meeting that upon application of any five non-resident (living outside Hollywood) S.S.C. members, a charter will be issued for a local chapter of the organization.

★

Paul Hoefler, of Paul Hoefler Productions, Hollywood, has taken his Cine Special on a five weeks filming expedition throughout the United States to gather additional material for a new series of films to be released exclusively in 8mm. color.

Ed Drews and Tommie Braatelien have returned to Hollywood after covering 4000 miles throughout the Pacific Northwest filming Kodachrome footage for a series of new films they plan for fall release. Pair, formerly with Planet Pictures, are now producing 16mm. color films independently.

★

Alva F. Adams, Novato, California, has completed an industrial film for the Adolph Holmes Co., Petaluma, tentatively titled "Independence Through Machinery." Adams used 16mm. Ansco Color film exclusively. Subject will be released in color and sound.

★

Jerry Courneya, 16mm. camera man has been engaged by Errol Flynn as chief cinematographer on current cruise to Mexican and Central American waters where, in company with Howard Hill, famed archery expert, and others will produce a series of wild game hunting and fishing films.

★

Jess Davis, has completed the photography of a new sound and color film, "Escape To Death Valley" for which he has spent more than a year on research and the photography. Finally edited version will feature several special effects which will be handled by

● *Continued on Page 568*

With the amateur movie CLUBS

Late news of the activities of groups organized to advance the hobby of amateur movies

SOUTHWEST 8mm. Club of Los Angeles had seventy-two reservations for the dinner preceding it's August meeting. The club's monthly contest brought out six films of such merit that the judges had difficulty choosing between the unusual work of member Fenn's *Fun Is Color, Flowers and Magic,* and cinefilmer Crosby's *California, the Beautiful.* In the end, Mr. Fenn won in a photo finish. Third prize was awarded Elmer Pauer for his splendid snow shots of *Yosemite, National Park.* Other entries were *Bryce Canyon* by Earl and Rowena Parsons; Luther Monell's *Zoo;* and *Ice-Capades,* 1946, by Ercel and Greta Harrison, all new members. Charles Ver Halen, publisher of HOME MOVIES Magazine, was guest speaker. His address was followed by a showing of outstanding amateur-made films.

★ ★ ★

OMAHA Movie Club, which meets at the North Side Public Library, 8:00 p.m., the fourth Friday of each month, will be glad to welcome any readers of HOME MOVIES who may care to attend the group's next meeting. The Omaha club also extends an invitation to members of other movie clubs who might be visiting in Omaha at the time. Mr. and Mrs. D. E. Buck, both active Omaha cinefilmers, returned from a six week's tour of the western states with twenty-five rolls of 8mm. Kodachrome to show their fellow film enthusiasts. Any communications with the Omaha Movie Club should be addressed to G. Ronald Pierce, Secretary, 1510 South 52nd Street, Omaha, Nebraska.

★ ★ ★

SEATTLE Amateur Movie Club is seriously considering the inauguration of a two-meeting-a-month schedule to start in the fall. Also, the possibility and advantages of holding joint meetings with the Tacoma Movie Club is under discussion. All members who took pictures at the Ice Follies brought their films to the August meeting for review and comparative analysis. Miss Alice Poat, a former member, showed movies she made during her two-year stay in South Africa. Her pictures of Ecuador and the Amazon Valley Basin were accompanied by recorded native music. During Miss Poat's South American visit, she exposed over 1600 feet of 8mm. Kodachrome.

LONG BEACH Cinema Club members saw Dr. Charles La Frances' 3200 foot 16mm. Kodachrome travelogue, *Mexico, Land of Contrast,* at the club's regular meeting August 7. Mildred Caldwell's 200 foot black and white 8mm. film, *Farmer's Daughter,* was another high spot on the evening's program. At the technical meeting August 21, an expert from General Electric discussed "Lamps for Photography." Many of the Long Beach cineclubbers fortunate to have been on hand for the technical meeting on July 17 are still praising the Ansco illustrated lecture given by Messrs. Davis and Galligan.

★ ★ ★

BERGEN COUNTY Amateur Movie Society of New Jersey announces that its roster is now open to interested 8mm. or 16mm. movie amateurs. Application for membership should be addressed to Mr. Frank A. Gross, 111 Kansas St., Hackensack, N. J. This new club, recently formed, is building its own quarters complete with projection booth and stage facilities. At the June meeting Edward Nelson was elected president; Eugene Huebler, vice-president; Leon Van Gleder, treasurer; Douglas Voorhis, membership chairman, and Frank Gross, secretary.

★ ★ ★

KANSAS CITY Amateur Movie Makers have been holding a series of outdoor meetings during the summer months. Members with adequate lawn facilities have taken turns entertaining club members. The outdoor informal meetings will continue until September 11, when meetings will be resumed at Barnard's Photo Store. Highlight of a recent program was a "Doctor I. Q." stunt with Vice-President Ben Barnhardt firing the questions. Secretary John Mosely was pay-off man and handed out bright new pennies to members with the right answers. The entire program was handled over a public address system using portable microphones. Earl Martin won the Jackpot question award—$5.00 in bright new pennies.

★ ★ ★

LOS ANGELES Cinema Club presented an outstanding program at its August 11 meeting at Los Angeles Museum in Exposition Park. Seven films were shown. Member Edwin Olsen, whose photographic skill is well known to local cine enthusiasts, particularly for his rare ski pictures and his daring trip down the Colorado River by boat, showed his *This Land of Ours: California,* a fifteen minute Kodachrome sound film. A beautiful scenic, *Yosemite and Tahoe,* by member Don Bleitz drew enthusiastic applause from the membership. How fruits and vegetables arrive on our tables fresh as when they were picked was shown in an exceptional

• *Continued on Page 572*



"I want you to enjoy this movie, dear, so go out and buy yourself a big bag of popcorn."

CHUCK FOSTER'S ORCH. • THE THREE SUNS • MILLS BROTHERS • LOUIS ARMSTRONG • BORRAH MINEVITCH • FATS WALLER • THE CHARIOTEERS

ALVINO REY—KING SISTERS • MICHAEL BARTLETT • MAURICE ROCCO • FRANCES FAYE • DOROTHY DANDRIDGE • EMERY DEUTSCH • ETON BOYS • JERI SULLIVAN • SHEP FIELDS

SUGAR KANE • CAROLYN MARSH • GEORGE PAXTON ORCH. • DICK TODD • CARSON ROBINSON • EMERY DEUTSCH • NICK LUCAS • GUS VAN • MAYAS PAN AMERICAN

36 New Soundies JUST OUT $7.50 ea!

MICHAEL BARTLETT in "I'll Take You Home Again, Kathleen" No. 73
The tenor voice of Michael Bartlett takes you straight to Ireland.

BARKLEY SISTERS in "Good, Good, Good" No. 74
Two luscious lovelies vocalize in an enchanting nightclub setting.

CHUCK FOSTER'S ORCH. in "Harriet" No. 75
Topnotch orchestra, pretty ditty, and blonde, buxom Marilyn Paul.

HARRY LEFCOURT & RED JACKETS in "Polka Fun" No. 76
Loads of fun, including comedy highlights of Little and Richards.

NICK LUCAS in "Side by Side" No. 77
Good listening, as troubadour Nick Lucas makes with the guitar.

THE THREE SUNS in "Beyond The Blue Horizon" No. 78
Perfect blending of electric organ, guitar and piano accordion.

JEANNE CLAIRE and HAROLD RICHARDS in "Sweet Leilani" No. 79
Hawaiian maids, swing "hula", and a delightful duet.

YASHA DAVIDOFF in "Kazbek" No. 80
Russian atmosphere, singing and dancing . . . starring great baritone.

RED RIVER DAVE in "Mexicali Rose" No. 81
Handsome Red River Dave sings romantically to his senorita.

CINDY WALKER in "The Great Big Saw Came Nearer" No. 82
Musical "mellerdrama", complete with villain, hero, heroine.

MAURICE ROCCO in "Rhumboogie" No. 83
Rocco plays Cuban boogie-woogie for some sizzling sepia dancers.

MILLS BROTHERS in "The Paper Doll" No. 84
Topnotch talent, incl. Dorothy Dandrige and specialty dancers.

FRANCES FAYE in "I Ain't Got Nobody" No. 85
Your favorite chantootsie, Harry Brent's Orch. and comedy antics.

DOROTHY DANDRIDGE in "Cow Cow Boogie" No. 86
Scintillating Dorothy Dandrige swings this western musical.

LOUIS ARMSTRONG in "Sleepy Time Down South" No. 87
Hot trumpet and Popular orchestra of Louis Armstrong.

BORRAH MINEVITCH in "My Shawl" No. 88
The Harmonica Rascals and six dancing Latin beauties.

BUDDY ROGERS and MARVEL MAXWELL in "Dreamsville, Ohio" No. 89
Sweet and sentimental duet . . . plus an underwater kiss!

EMERY DEUTSCH in "Hungarian Dance" No. 90
Lilting gypsy number from Emery Deutsch's repertoire.

ETON BOYS in "Old MacDonald" No. 91
Down to the farm for a hot version of this "rural" favorite.

JERI SULLIVAN in "Tico Tico" No. 92
Latin rhythm at its best . . . by songstress Jeri Sullivan.

EMERY DEUTSCH in "When a Gypsy Makes His Violin Cry" No. 93
The violin of Emery Deutsch, playing an original composition.

SHEP FIELDS in "The Whistler's Mother-in-Law" No. 94
Merry comedy, Shep Fields Orchestra, Ken Curtis singing.

CAROL DEXTER in "Sleigh Bell Serenade" No. 95
Rings the bell with a tinkling new version of Jingle Bells.

DICK TODD in "Rose O'Day" No. 96
Wonderful rendition of this old ballad casts a magic spell.

SUGAR KANE in "Shepherd's Serenade" No. 97
Sweet and lovely Sugar Kane does a haunting melody favorite.

FATS WALLER in "Honeysuckle Rose" No. 98
The master of the ivories tickles out a honey of a number.

CAROLYN MARSH in "I Can't Give You Anything But Love" No. 99
Eye-appeal and personality in a lush nightclub setting.

ETON BOYS in "Sweet Adeline" No. 100
Effervescent arrangement of your favorite "oldie".

THE CHARIOTEERS in "Darktown Strutter's Ball" No. 101
Hot quartet, talented jive dancers, colorful background.

ALVINO REY—KING SISTERS in "St. Louis Blues" No. 102
Syncopating blues with Alvino Rey, his guitar, and King Sisters.

GUS VAN in "When Paddy McGinty Plays the Harp" No. 103
Wonderful shindig with Gus Van and the gay and dimpled colleens.

CARSON ROBISON in "Take Me Back to My Boots and Saddle" No. 104
Relax to the western music of Robison and his Buckaroos.

SUSAN MILLER in "Pete the Piper" No. 105
Girls . . . girls . . . girls . . . plus Danny Hockton and Susan Miller.

MAYAS PAN AMERICAN ORCH. in "Paran Pan Pan" No. 106
Exciting Havana-Madrid show . . . Seven Senoritas . . . Carlos & Zedra.

MICHAEL BARTLETT in "Mother Machree" No. 107
The finest Irish ballad as done by a golden voiced artist.

GEORGE PAXTON ORCH. in "Dance With A Dolly" No. 108
Paxton's 21 Music Makers, rhythmic singing and dancing.



Wouldn't it be great if you could keep million-dollar talent always on hand for your guests to *see* and *hear?* Well—you *can!* For the 16 mm. *Soundies* that bring you the dazzling stars of Broadway and Hollywood cost only $7.50 for each 100-foot reel (16 mm. S.O.F.). See your dealer—or clip the coupon now. And send for new free catalog . . . just off the press . . . listing 108 star-studded *Soundies*!



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Please rush me the following *Soundies*:
(Draw a circle around each order-number desired)

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82	83	84	85	86	87	88	89	90
91	92	93	94	95	96	97	98	99
100	101	102	103	104	105	106	107	108

() Remittance enclosed () Send C.O.D.
() Please send complete catalog of 108 *Soundies*
() Check here for New 32-page 1947 catalog of over 230 silent and sound subjects

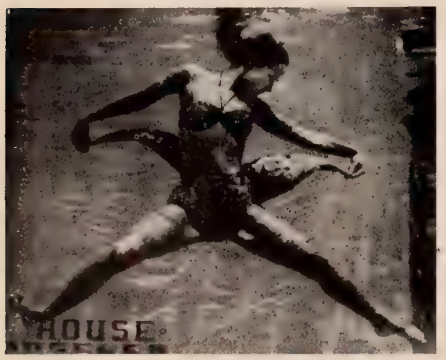
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NEW SOUND AND SILENT FILMS

★ Recent Releases for Road Shows, Clubs, Schools and Churches
★ Latest 16mm. and 8mm. Films For Home Movie Projectors



Muddled In Mud is a slapstick comedy jewel of 1910 revived by Castle Films, Inc., and being released in 8mm. and 16mm. for home projectors. Produced in the silent days by Mack Sennett for Keystone Comedies, film stars most of the old Keystone favorites headed by Mable Normand and Ford Sterling. A remarkable turn in the story involves Mable who falls into a lake that is quickly emptied to effect her rescue. The climax is highlighted by Ford Sterling and a crop of Keystone Kops wallowing in the mud of the lake bottom. Subject is available in two 8mm. and three 16mm. versions including a sound-on-film edition through Castle Films distributors from coast to coast.



Underwater Ballet is first of a new series of 8mm. and 16mm. films to be released as "Movies of the Month" by Movie Newsreels, Hollywood, Calif. Subject features an unusual display of aquatic prowess by aqua star Nini Shipley. Actual ballet routines are performed underwater by this lovely Miss which have been caught by the movie camera and edited into a highly entertaining motion picture. The 8mm. version is available at $2.00; 16mm. silent at $4.00 and a 16mm. sound edition at $5.00. Movie Newsreels, whose address is 1426 No. Wilcox, Hollywood, California, launch a new distribution policy with this release which is announced more completely in their advertisement elsewhere in this issue.

Of These Our People is a survey of the Jew in America, exposing the un-American and un-democratic slanders of anti-semitism. The situation is emphasized in the finale depicting the homecoming of Julius Lefkowitz, a Jewish boy who lost an arm in the war in Africa. Two reels 16mm. black and white and sound, subject screens for 20 minutes. Sale price is $65.00 and rental rate $6.00 per day.



Arts And Crafts In Mexico, filmed by Ralph E. Gray, Mexico City, has been purchased for distribution in 16mm. with sound and narration by Pictorial Films, Inc., RKO Bldg., Radio City, New York. The film, which recently was a national award winner, is probably one of the most authentic color motion pictures yet produced on Mexican native arts and crafts, due entirely to fact it was filmed by a man who knows Mexico and Mexicans as well as any native. Film depicts native artisians at work, displays their skills in intimate detail and shows origin of the marvelous pottery, silver and copper as well as textile products for which Mexico is famous.

"HOW TO OPERATE A 16MM. SOUND PROJECTOR

● A concise fully illustrated booklet that is just the manual to place in hands of the beginner-projectionist. Illustrates and describes how to set up thread, run and care for all makes of sound projectors. Available at special quantity rates to schools, church organization, film libraries, etc.

VER HALEN PUBLICATIONS
6060 Hollywood Blvd. Hollywood 28, Calif.



Dance With A Dolly is one of new series of 36 Soundies—single reel musical novelty films 100 feet in length—offered by Official Films, Inc. This popular catchy tune is played by George Paxton's band with vocalization by Liza Marrow and dance numbers by Gaylor and Norma. Other releases in this new Soundies series feature such talented stars as Michael Bartlett, Chuck Foster, Mills Brothers, Louis Armstrong, Borrah Minnevitch, Eton Boys, Fats Waller, The Charioteers, Alvino Ray, Frances Faye and many others in popular hit tunes as well as old time favorites. Each release sells for $7.50. Distribution is by Official Films, Inc., 25 W. 45th St., New York City 19.



Movie Daze, two reels 16mm. sound, features comedian Billy Gilbert in a slapstick comedy kidding Hollywood in which Gilbert, as a Hollywood film director, employs all sorts of unorthodox methods to produce a picture. Simultaneously with this subject, Commonwealth Pictures Corpn. are also releasing *Moo Cow Boogie,* 1 reel subject featuring Louis Jordan and his band highlighted with some bright turns by a troupe of colored dancers and entertainers. Commonwealth has obtained exclusive 16mm. distribution rights to

● *Continued on Page 569*

The DINKY BOOM

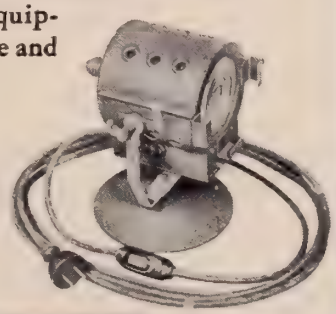
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On motion picture sets, among the home-movie fans, and everywhere that fine photography is produced, the Dinky Inkie, that handy little 150 Watt Spot, has been standard equipment. Now its use has been made much more flexible by the Dinky Boom which makes an infinite number of lighting arrangements and angles easy to obtain. The Dinky Boom comes equipped with a standard Dinky Inkie Spotlite.

With the Dinky Inkie you can highlight portrait subjects by concentrating a smooth, graduated light exactly where it belongs. You can get the greatest degree of flexibility in modeling close-ups. You can eliminate shadows in dark corners and virtually "paint" with light that is under control at all times.

For fine photography there is nothing better than Bardwell & McAlister Lighting Equipment. For good work, the Dinky Inkie and the Dinky Booms are "musts".



This wonderful little spot operates with 150 watt T-8-DC globe; focuses from an 8 degree spot to a 44 degree flood. It has the same back and front handy focusing lever as the Baby Keg-Lites. With base removed, it fits any standard tripod. Total weight 2¾ pounds.





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1 Maintains constant angle of adjustment in all positions up to 45° angle from vertical.

2 Boom has telescoping extension.

3 Thrust bearing with fibre friction disc at balance point holds boom rigid in any position without making thumbscrew adjustments.

4 B & M folding-leg-type stand.

5 Nine foot six inch extension.

6 Weight 17 pounds.

Write for literature describing the Bardwell & McAlister line of Photographic Lighting Equipment. There is a light for every possible need. Ask about the Senior 5000-watt Spot, the Junior 1000-2000-watt Spot, the Baby Keg-Lite 500-750-watt Spot, the Single and Double Broads, the Foco-Spot, Snoots, Barndoors and other light control accessories. Address Department

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Taking Your Camera To Mexico? . . .

• *Continued from Page 531*

people you had never seen before, babbling a strange tongue, barged in on you and commenced telling you what and how to do something, I am quite sure that your reactions would put the natives here to shame. A genuine smile and show of deep appreciation of whatever it is that they are doing, then a gradual approach to a request for permission to film them will get results much quicker than the so-called aggressive American way. Should you endeavor to get the natives to "act" for you, remember that even your Aunt Ermintrude is no Greta Garbo in front of the camera; so just let them do their work in their own way and you do the moving around with your camera. And keep a smile of approbation on your face. Never show disappointment, even when someone walks in front of your camera and thus spoils a scene. Shoot it over. If the same thing happens again, you may rest assured that you are "persona non grata" and you should endeavor to correct whatever errors you are committing.

It may be well to learn a few words of Spanish, such as "muchas (or muchimas) gracias; por favor; con su permiso; esta bien; buenas dias, buenas tardes, buenas noches; no mira a la camera, por favor; no importa:" which means many (or a great many) thanks; please; excuse me (or with your permission); it is all right (O.K.); good morning, afternoon, night; do not look at the camera, please; it is not important, (or it doesn't matter). Then excelente!! is well understood and the ex-



SOUND And SILENT FILM LIBRARIES

WHERE TO RENT OR BUY 8mm AND 16mm FILMS



ALABAMA

BIRMINGHAM 1
Wilfred Naylor
1907 Fifth Ave. North

CALIFORNIA

BUENA PARK
Buena Park Photo Shop
877 Grand Avenue

HOLLYWOOD
Bell & Howell Filmosound Library
716 N. La Brea Ave.
Camera Craft
6764 Lexington Ave.
He-0443
Castle's Inc.
1529 Vine Street

LONG BEACH
Tate Camera Shop
2819 E. Anaheim St.

LOS ANGELES
Films Incorporated
1709 W. 8th Street
Hollywood Movie Supply
4279 Crenshaw (Zone 13)
Ralke Company
829 S. Flower St. (14)

OAKLAND
Walter O. Gutlohn, Inc.
Audio Films Co. Branch
4247 Piedmont Ave. (Zone 11)

SAN LUIS OBISPO
Shadow Arts Studio
1036 Chorro Street

CONNECTICUT

HARTFORD
Inter Church Press Corp
17 May St.

DISTRICT OF COLUMBIA

WASHINGTON
Bell & Howell Filmosound Library
1221 G St., N. W.

GEORGIA

DECATUR
Popular Pictures Company
P. O. Box 223

IDAHO

BOISE
Idaho Library of Visual Education
811 Rossi St.
Williams' Photo Service
1007 Main St.

ILLINOIS

BERWYN
Colonial Camera Shop
6906 Windsor Ave.

CHICAGO
Bell & Howell Filmosound Library
1825 Larchmont Ave.
Bolotin Camera Exchange
729 W. Roosevelt Road (7)
Films Incorporated
64 E. Lake Street

CHICAGO—(Continued)
Walter O. Gutlohn, Inc.
19 S. LaSalle Street (Zone 3)
Ideal Pictures Corp.
28-34 East Eighth Street
Zenith Cinema Service
3252 Foster Avenue (25)

MARYLAND

BALTIMORE
Stark Films.
537 N. Howard St. (1)

MASSACHUSETTS

BOSTON
Don Elder's Film Library
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Claus Gelotte, Inc. Camera Stores
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Frank Lane & Co.
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Wholesome Film Service, Inc.
20 Melrose Street

BROCKTON
Iris Pharmacy
238 Main St.

QUINCY
Stanley-Winthrop's "Rent-A-Reel" Service
5-7 Revere Road

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DETROIT
Detroit Camera Shop
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ROYAL OAK
Hy-Wilde Camera Shop
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MINNESOTA

MINNEAPOLIS
Howard Film Distributors
86 S. 6th St. (2)

NEW JERSEY

PASSAIC
The No-Wat-Ka Co.
257 Main Avenue

ROSELLE PARK
Union County Film Service
128 Chestnut St.

NEW YORK

ALBANY
Hallenbeck & Riley
562 Broadway (7)

BROOKLYN
Reed & Reed Distributors Inc.,
7508 Third Avenue (9)

NEW YORK CITY
BALDWIN
Eastern Film Supply Co.
2 Westminster Road
Bell & Howell Filmosound Library
30 Rockefeller Plaza
Commonwealth Pictures Corp.
729 - 7th Ave.

NEW YORK CITY—(Continued)
Films Incorporated
330 W. 42nd St.
Walter O. Gutlohn, Inc.
25 W. 45th Street (Zone 19)
Haber & Fink, Inc.
12-14 Warren St.
King Coles Sound Service
340 3rd Ave. (Zone 10)
Medo Photo Supply
15 West 47th St.
Mogull's Films & Camera Exchange, Inc
55 W. 48th St. (Radio City)
National Cinema Service
69 Dey Street
Nu Art Films, Inc.
145 West 45th Street
SOS Cinema Supply Corp.
449 W. 42nd St. (18)

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Cineshop Film Service
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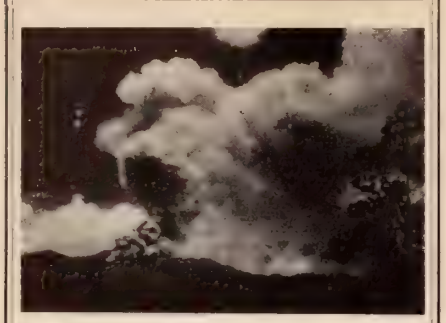
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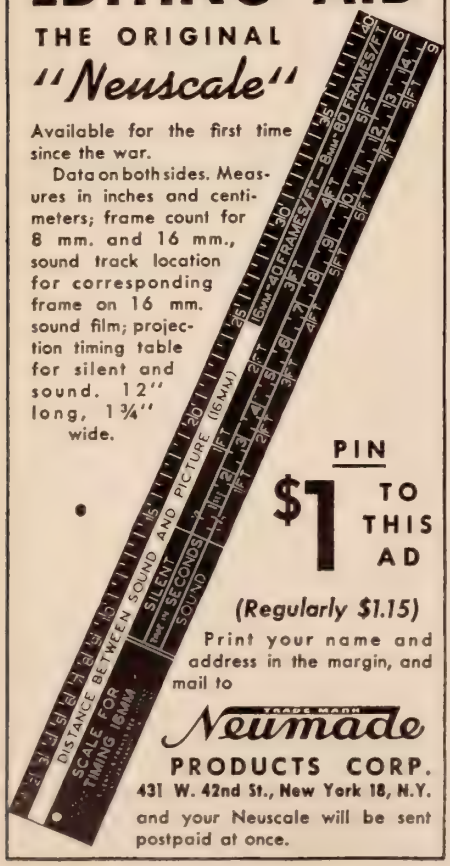
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If you are going to film some group that requires special arrangements, then a fair thing to do is try to find out how much they earn a day and then figure on giving them twice that much (even for only part of a day) for helping to get what you want. Or if they are making things and you are taking their pictures in their natural places involving no moving of equipment or special changes, then a few pesos for each person and your purchase *at the price asked* of some of their wares will usually strike them as adequate.

Usually the craftsmen work in the cool of an interior, never out in the bright sun. Hence it will be necessary to ask them to move their equipment out of doors. This is easily done by setting up your camera and allowing them to look through the finder at where they are working, then moving it outdoors and allowing them to see how "briliante" or "mas claro" (brighter or more clear) it is. Then offer to pay them for moving their stuff outside and let them arrange it to suit them. You'll be surprised to note how great their natural artistic sense will aid you. A pause now and then for refreshment, or passing out smokes or candy coated chewing gum will help greatly to stimulate cooperation.

Now let's start out and see what there is to film. The usual tourist run to Cuernavaca, Taxco and Acapulco is too well known to mention and I feel there are many places where far more interesting things can be seen and filmed. But if there should be a Fiesta in Taxco it might be worth while to shoot it.

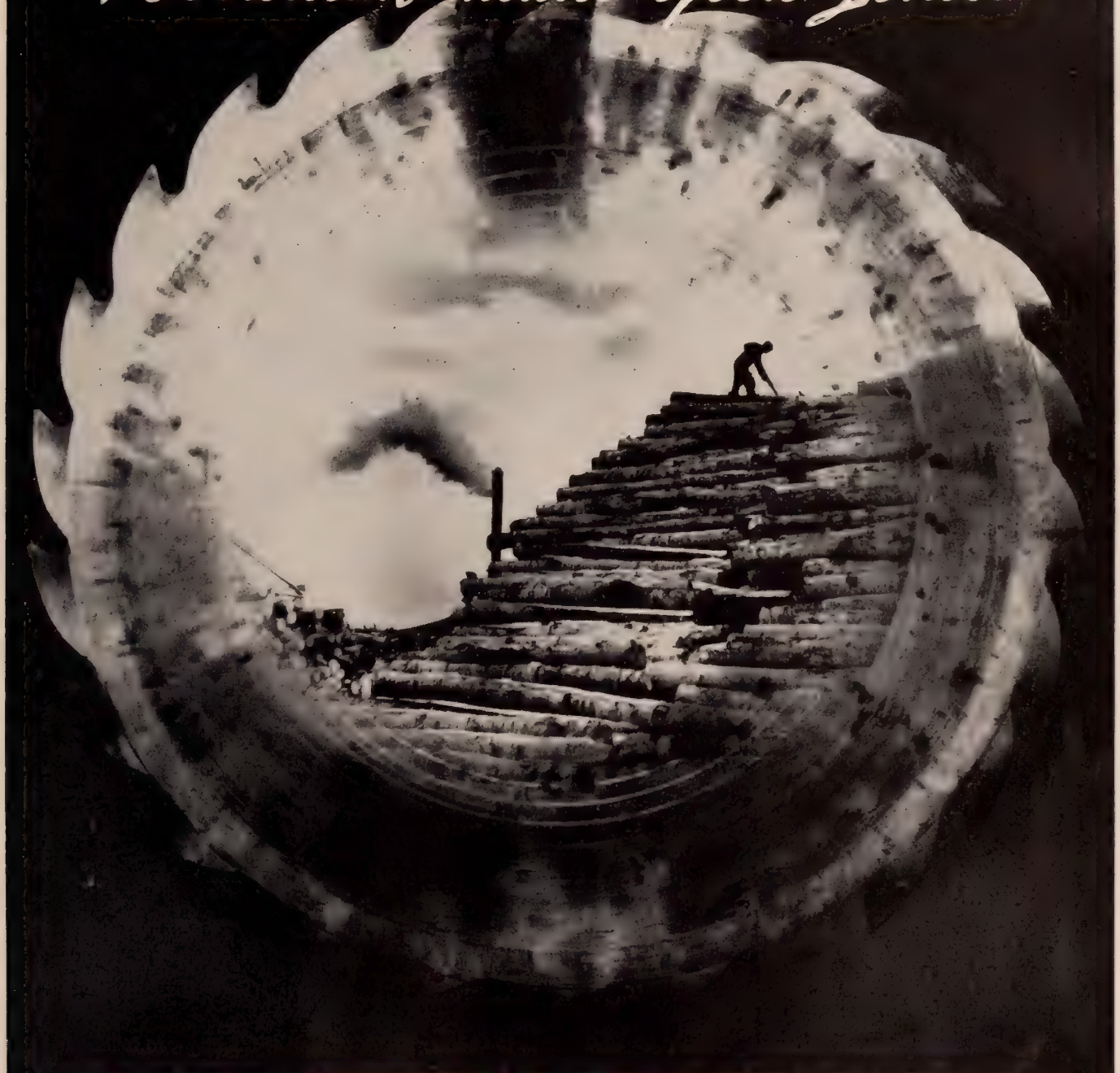
Suppose, instead, you start out east from Mexico City for Puebla and other points. In Puebla they have the Hidden Covent, (tho permission will have to be obtained for picture making) also the famous tile factories and onyx workers. Before arriving there, however, you might take a short turn off to Tlaxacala, noted for its weaving, but only if you want to buy some woolen textiles for yourself. Then if you are here on San Antonio Abad's day you will witness a Fiesta in Cholula (the city of Churches) that will be memorable, as this is the day that all animals



● On this map is indicated the principal places of interest for the movie visitor in Mexico. The object places, handcrafts, etc., that are to be seen in each town or village indicated on the map, are described below. If you plan a filming trip to Mexico, clip this map and the following data for your guidance:

1—Puebla—Cholula: Tile workers, onyx, churches, fiesta.
2—Orizaba—Fortin: Flowers, sugar plantations.
3—Tlacatalapan. Fiesta de la Candelaria.
4—Oxaca: Textile making, ruins, pottery making, fiestas.
5—Tehauntepec: Beautiful costumes and native women.
6—Toluca: Wood workers, largest market, basket weaving.
7—Patzcuaro—Uruapan: magnificent scenery, quaint fishermen, lacquer workers, volcano Paricutin.
8—Guadalajara: Pottery makers, glass blowers.
9—San Luis Potosi: Colonial architecture, sisal, rebozas making.
10—Cuidad Victoria: Henequin and sisal growing and processing.
11—Papantla: Vanilla industry, Los Voladores.
12—Guanajuato: smelting, historical spots.
13—El Salto: fine scenic falls.
14—Yucatan: ruins, chicle industry, sisal growing.
15—Acapulco: resort town, beaches, fine fishing.
16—Manzanillo: beaches, salt works, fishing.
17—Mazatlan: harbor, beaches, fishing.

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- Both reels and cans must bear contestant's name and address.
- Grading of sound films includes both discs and sound on film.
- List equipment used in making film.
- Films will be classified by the judges according to the category in which they are to compete, unless otherwise specified by entrant.

HOME MOVIES

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are blessed and the natives take particular pride in "dolling them up" that they may find favor in the eyes of the Lord.

A short trip east and south is Amozo, where you may find craftsmen working with silver and iron, making spurs, knives, etc. Then on to Tehuacan, where Mexico's best water is obtained. It is an excellent overnight stop, too. Then backtrack a little down a magnificent grade into the valley of Orizaba, where the much touted town of Fortin, famous for its flowers, is located. In this area are immense sugar cane plantations and sugar refineries. One can either turn back here, or go on by a road not fully paved to Vera Cruz.

The Fiesta de la Candelaria is held in Tlacotalpan, reached by narrow guage railroad to Alvarado (a fishing community), then by boat up the river to the town. This Fiesta is quite intriguing, though it has deteriorated from former days when it was a test of courage for a young man that wanted to attract his "novia." Nowadays the men go across the river and ferry a bull across with the aid of a boat, then turn him loose in the streets where all males try their skill at bull-baiting.

Returning from Vera Cruz, via Jalapa, one can turn off at Perote and go to Teziutlan, the birthplace of President Camacho, where they make some rare rebozas out of wool. Here you can probably find a native family that will permit you to film them embroidering these. Then one can go on, by a well paved road, to Nautla which is being developed as a second Acapulco, then on to Zamora and Papantla.

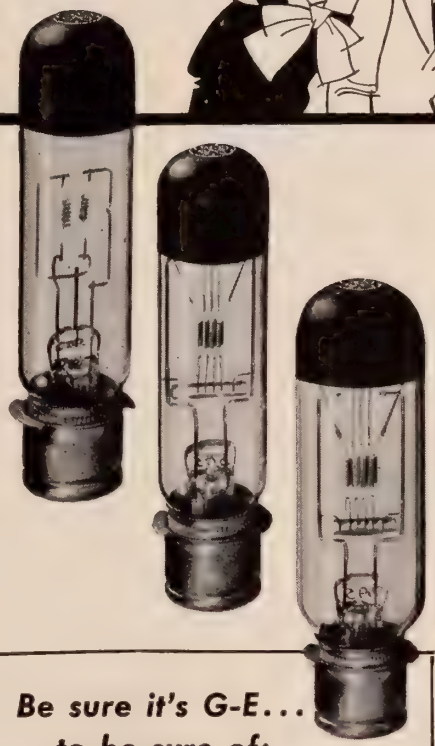
Papantla is the center of the vanilla industry and also quite famous for the Fiesta of Corpus Christi, which usually lasts about ten days when you will see one of the most spectacular sights in Mexico. There are often as many as four different groups of dancers: the Gua Guas, the Moors, the Nigritos and "Los Voladores." A whole article could be devoted to the filming opportunities here, but suffice to say that if you get to see this Fiesta, your trip will have "paid off."

Then you may backtrack over a road that may be paved all the way within a few months, through beautiful country to Pachuca where is located Mexico's (if not the world's) largest silver mines. From here you return to Mexico City.

If this trip is not feasible, then you might continue on from Perote to Puebla and go south to Oaxaca. This town is relatively unspoiled by tourists and is surrounded by many villages noted for their superb craftsmen. Your stay there will probably depend on how long you can stand the food. Serape weaving, all styles of pottery making, the saddle type loom for making belts (common in Guatemala but rare in Mexico),

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weaving of the large baskets used for shipping, etc., all this can be found within an hour or so from Oaxaca, some of it right in the town. You may then drive to Tehuantepec in about 8 hours, although the plane will take you there in an hour. While this part of Mexico is interesting, it is an arduous journey, the accommodations are inadequate and the food is, frankly, terrible; so unless there is a Fiesta going on, I'd leave this for a later trip and by then the road to Chiapas may be open.

Later, you may turn west and take in Toluca. Friday is market day but I prefer to visit earlier in the week and see the nearby villages which are noted for their arts and crafts. Each little village has its own craft: basket weaving, petate (beds to you) weaving, wood working with primitive lathes, rebozas weaving, chair making, etc. These subjects afford grand movie sequences and the people here are quite cooperative.

Then go to San Jose de Purua for supper. Here is the best food you will get in Mexico, as well as the most comfortable hotel. Their Sunday night buffets will long be remembered, but reservations are necessary.

From here to Morelia for lunch, or overnight, with not much to see in between. Then on to Lake Patzcuaro, Mexico's most photogenic spot. You can always get interesting pictures of something in this vicinity, especially at Janitzio. A weird sight is the celebration of the Day of the Dead, November 2, when at midnight the cemetery of Janitzio is filled with women with lighted candles and baskets of delicacies, paying homage to their departed. And from December 5 to December 10 Patzcuaro holds its big Fiesta. Just south of the town is the village of Santa Clara del Cobre, where they make fine hand-hammered copper ware, and south of this town is Tacambro, where cane is converted into sugar.

On the return trip one might stop at Tzintzuntzan, especially if it is Good Friday and then you will see the native Mexican version of the Passion Play. And they make delicate hand turned pottery here, too. Then on towards Guadalajara, but first turn south at Carapan and go to Uruapan, famous for its lacquer ware, tropical gardens, falls and *Paricutin!* on the way back you might stop at Paracho and film the natives making chess men, using the same style of lathe that is used near Toluca. Fine inlaid boxes are made in the nearby villages.

Guadalajara, Lake Chapala, Tonala, Tlacapaque and environs are only interesting if you have not seen some of the previously mentioned places. From here you can take the train trip to Manzanillo if you haven't been to Acapulco. Here there are many fine beaches and a new hotel was recently opened.

Then on to San Luis Potosi, unless you want to turn off at Lagos de Moreno to the north for Aguascaliente and Zacatecas, or turn south for Leon, an industrial city, and then to the famous towns of Guanajuato and Dolores Hidalgo and Queretaro. The latter town is quite picturesque and the home of the Mexican fire opal industry, well worth seeing. It is here that Maximilian got his "comeuppance." From here the road joins the Laredo highway at Ixmilquilpan.

If you continue on to San Luis Potosi instead, you will find a delightful old colonial town, high and dry, and not visited by many tourists. Here you can film the natives making rope from sisal, then weaving it into carpets, morales, and other useful products. Nearby, at Tepeyac you may observe natives roasting and grinding the stumps of Maguey plants to secure a saccharine fluid which is fermented and then distilled into Mescal.

Then thru attractive scenic country to Cuidad del Maize and just after crossing a ferry, before reaching Neuvo Morelos, turn off to the left and see the beautiful "El Salto" falls. If bright sunlight prevails, better get there before noon, but if you have the luck of an overcast day, then a little judicious over-exposure will allow the deep shadows on the south side to register full green on your Kodachrome.

Just east of Cuidad Victoria are some large henequen plantations where you can film interesting sequences of natives securing sisal. Tips on this location were purposely left to the last, for these people require quite a little "sympathetic understanding" and by now you should have learned how to take care of yourself. If you have to stay overnight, better try the tourist court north of town. The best bet is to turn back at Antigua Morelos to Valles where there are good hotels and passable food, then get an early start, if you are going to do any filming around Cuidad Victoria, which should get you into Monterey for lunch.

Of course this does not cover *all* there is to see and film in Mexico, but if you film even a fair portion of what has been touched upon here, you will be repaid for the effort and the next time you can plan to film what you missed. Chalma, Amecameca, the trip between Ixty and Popo, Yucatan, Chiapas and the chicle country, Saltillo, Torreon, and much of the back country, are well worth seeing, but you can't do it all in one vacation.

Saludos, mio amigo, y hasta la luego!



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Meters Make Difference

• *Continued from Page 529*

practically indestructible and are very simple to use. Exposure is determined by sighting or pointing the meter toward the object or scene and reading the dimmest frame or "step" on the opaque disc or strip of the meter which is usually coded with a letter or number corresponding to an established exposure setting. A conversion table enables the user to determine proper exposure for a given film, i.e., orthochrome, panchromatic, Kodachrome, Ansco, etc.

Then there are the photoelectric exposure meters such as General Electric, Weston, De-Jur-Amsco, etc. Meters of this type are faultlessly accurate and enable the camerist to obtain correct exposure readings under almost any light condition. These are the logical meters for the serious amateur whose movie making will embrace photography under every possible light condition.

In shooting movies of birthday parties indoors, of Christmas festivities, etc., an exposure meter such as the G-E, Weston or DeJur can insure perfect photographic results. While it is true that tables have been compiled that indicate at what exposure to film when a given number of photofloods are used at set distances from subject, this system is not without the element of human infallibility. The photoelectric exposure meter, on the other hand cannot fail, unless of course, it should be out of adjustment—a rarity with the newer models.

As a rule, most home movie scenes can be successfully filmed over a limited latitude of exposure and considered acceptable. But there is always the *correct* exposure and one might just as well get it as not. A given scene for example, could be shot at F/8, f/11 or f/16 by three different photographers and the results of all three might probably be considered good by each of them. But an exposure meter, properly used, would instantly indicate which of the three exposures was correct.

It is something of an achievement for the beginning amateur to film home movies and obtain consistently good exposure results, but it can be done. Such results are not always accomplished by professional cinematographers; but then, they have the advantage of working with negative film which enables the laboratory to compensate for any reasonable exposure errors.

Exposure meters, regardless of type, if consistently and properly used, will bring about notable results in any amateur's films. Instead of scenes of varying exposure, one's entire film can be as evenly exposed as any professional

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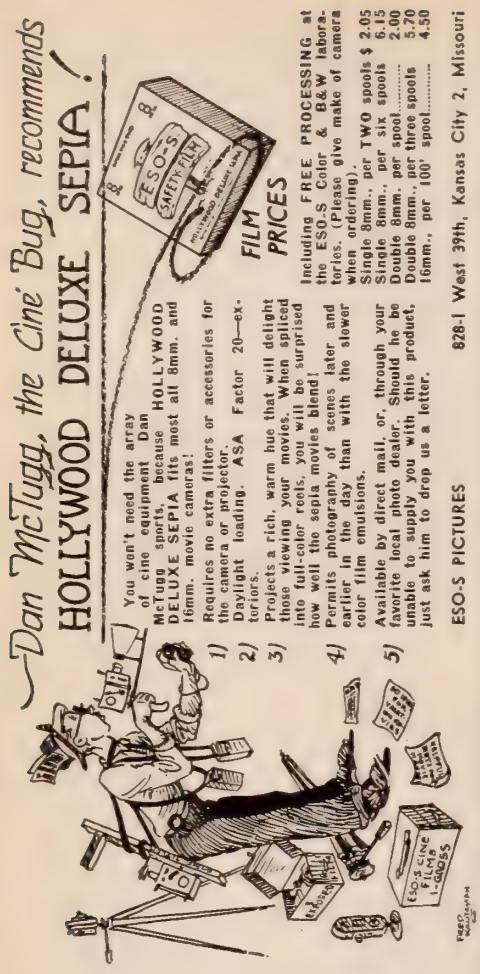
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film made in Hollywood. In films properly exposed, there will be brought out all of the detail in the shadowy background; facial features of subjects will be distinct; sky tones will be nearer normal even though no filters are used.

Remember, the quality of film image is determined when you set your lens stop. So, if you haven't the means for calculating exposures, your best bet is to acquire a meter. In addition to the fact it will soon pay for itself in saved film, as already stated, you'll receive greater enjoyment from your movies because of their improved quality. If you are one of the very few movie makers who has become discouraged through inability to secure consistently good exposures, by all means try an exposure meter the next time—even if you have to borrow one. It's probably the very remedy you need.

Movie Of The Month . . .

• *Continued from Page 540*

of the "futurevision" machine brings into view scenes of the family on an outing. The colorful autumnal foliage framing the scenes identifies the season, and it is obvious that this cleverly devised screen story was conceived as a vehicle on which to display more entertainingly random footage previously made by Valentine.

Subsequently, another child asks to be shown scenes of her last birthday party, which magically appear on the screen with the turn of a dial, and then an older daughter asks to see scenes of her babyhood.

Their father then says: "I think I'll see who was in the jam yesterday. Maybe then you'll go to bed." And adjusting the dials, the three girls are seen on the screen eating jam in the family pantry. At this, they cry out in alarm and scamper away to bed.

The boy says triumphantly, "We sure scared them, didn't we Pop?"

But Pop's a little skeptical about son. So he turns the dials and says: "Let's see what we can learn about you." Zooming to full view on the screen we see son in the living room, stealing a cigarette from Dad's chairside smoking table. Lighting it, he blows a few puffs. Then follows the customary choking sensation that usually overcomes the novice.

The boy does not wait for his Dad to show more, but turns and scampers from the room. At that moment the doorbell rings and Henry, a neighbor is admitted by the inventive dial twister.

"Now that our wives are both out

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Movie of the Month

• From among the films submitted for review by readers each month, the editors select the best and award a Home Movies' certificate for the Movie of the Month. A special illustrated review of the film also appears in the magazine. All films submitted to the editors for review and criticism between January 1st and September 30th, are automatically entered in Home Movies' annual contest, subject to a second review prior to the final judging.

Films receiving Movie of the Month certificates during the past twelve months are:

OCTOBER '45: No award.

NOVEMBER '45: No award.

DECEMBER '45: No award.

JANUARY '46: No award.

FEBRUARY '46: No award.

MARCH '46: "Escape," produced by H. D. Atwood, Ajo, Arizona. An 8mm. Kodachrome picture, 250 feet in length.

APRIL '46: No award.

MAY '46: "Zoo Album," produced by John Kibar, Racine, Wisc. An 8mm. Kodachrome picture, 125 feet in length.

JUNE '46: "Tussie Mussie," produced by Albert H. Duvall, Galesburg, Ill. An 8mm. Kodachrome picture, 200 feet in length.

JULY '46: "This Is The Story Of Alladin's Lamp," produced by Rich Johnston, M.D., Ogden, Utah. A 16-mm. production in black and white and color, 400 feet in length.

AUGUST '46: "Tiny Town," produced by Edmund Turner, Detroit, Michigan. A 16mm. Kodachrome picture 400 feet in length.

SEPTEMBER '46: "The Past Master," produced by George A. Valentine, Glenbrook, Conn. An 8mm. Kodachrome picture, 200 feet in length.

for the evening, I got something to show you," he says, leading Henry to a chair beside the machine. A twist of the dials and there is brought into view on the screen scenes of beautiful bathing girls. The men's enjoyment of these scenes is abruptly interrupted by apearance of their wives, who return unexpectedly. They come over to look at the machine.

Henry's wife says, "Poor Henry works so hard. Let's see him at his office." The man responds with a twist of the dials, as Henry registers alarm. On the screen, Henry appears seated at his desk with a beautiful girl on his lap! This is enough for Henry's wife. Clapping hat on his head, she bids her neighbors goodnight and hustles Henry home.

The inventor continues to turn the dials and brings into view on the screen a pretty dancing girl attired in flimsy costume. Stealing up beside him, his wife observes the startling picture and berates him. As she vigorously shakes him, the scene dissolves and we see the man, now in bed, being awakened by his wife. As soon as he gets his bearings he exclaims, "Boy! What a dream!"

Valentine's movies are notable for their well developed and entertaining story. They are also marked by excellent photography and very professional cutting. One of the highlights in the photography of this picture was the zoom effects created by Valentine in the sequences showing what appears on the screen of the machine. As dials are turned, the vision fades in, taking in an area smaller than the full movie frame, then zooms to full screen size.

"This was accomplished as follows," Valentine explained. "I attached my typewriter titler to my tripod and then mounted my camera on the titler. Then from a piece of black cardboard I cut out a rectangular frame which I placed before the camera lens in such a manner that the scene area is reduced somewhat in size, giving the spectator the impression of looking into the gadget screen. As the action being filmed took place. I slowly moved the cardboard frame toward the lens, thus making it appear that the camera was being moved in a genuine zoom effect."

Henry Barker, who has contributed so much to Valentine's other films, both as actor and general all around assistant, is undoubtedly due a considerably measure of credit on this production, too. He played the part of Henry the neighbor, in this picture and displays creditable acting talent, and we are sure that he, too, will take joint pride in the Movie Of The Month certificate which has been awarded George Valentine for his very fine film.



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Movie Analysis Of "The Stranger" . . .

• *Continued from Page 543*

Other and shorter sequences of shots are also well worth studying. For example that part of the film in which Welles, at night, prepares the murder of his wife, Loretta Young. Following is description of this sequence:

1. Medium shot: The camera dollies up the church tower and we see on the wall the shadows of the tower's ladder. Over this we hear the sound of a hand saw. When the camera brings into view the shadow of a hand sawing away at one of the upper rungs of the ladder, the shot is held there for a moment.

2. Full shot: Welles sawing the rung of the ladder. Over this we hear the church tower clock begin to chime. Welles stops sawing to listen.

3. Full shot (from outside): The clock on the church tower. We see its metal ornamental figures revolving.

4. Closeup: Edward G. Robinson thoughtfully listening to the chimes.

5. Long shot: Taken over Robinson's shoulder as he sits in his room at the window. We see the church tower in the distance.

6. Close up: Loretta Young asleep in bed and stirring restlessly.

7. Full shot: Orson Welles starts to saw again as the clock's chiming ceases.

8. Long shot: (Taken from base of tower.) We see and hear Welles continuing to saw. Fade out.

9. Close up: A scratch pad on which a hand is writing, "Establish the time."

In this brief sequence many things are are achieved by the use of simple shots cleverly edited. Sound is used effectively to relate the image of the various people; from shot No. 2 to No. 7 we hear the clock's chimes as the dominating motif. Moreover, each individual is seen in a characteritic action; Welles is preparing a murder, Robinson is thinking, and Young is nervous and apprehensive. Food, atmosphere, and a further progression in the story is simply achieved.

The really striking thing about this sequence, aside from these factors, is the shot that immediately follows the "fade out." When we see what has been written on the scratch pad and then in the following shot we learn that it is Welles who is writing it, we know that he is planning a deliberate "accidental" murder to take place on the church's ladder. Moreover, this close-up of the pad introduces a fresh sequence and scene: one which takes place the following day and at a school classroom.

This close tie-in of one sequence to another by related shots is used throughout the motion picture. The simplest example took place towards the beginning of the film. We see, in a South American photographer's studio, a postcard photograph of the town square at Harper, Connectiuct. The next shot is this very town square in the United States. Thus continents, oceans, and scenes are bridged by a very simple sequence of shots.

More subtle examples are in abundance. For example, the scene in which Loretta Young excitedly breaks her necklace. We see a close up of her breaking the necklace because of the high emotional tension under which she is laboring. There is a cut to a closeup of her maid watching what is happening. We cut back to a closeup of Loretta Young sobbing and Orson Welles comforting her. Then there is a cut back to a closeup of the maid; however, she is in a different room (Loretta Young's father's) and she is describing to the people there what she has just witnessed.

Another example of similar closeup shots to bridge scenes was the sequence in which Welles almost kills Young with a fireplace andiron. He escapes, however, without touching her and before Robinson and Young's brother enter the room to seize him. When Loretta Young sees her brother, she starts to faint from emotional strain. We see a closeup of her brother's face as it dissolves out of focus. Over this we hear the sound of Robinson telephoning the police. The next shot is of Robinson telephoning the police again, however he is doing it at a different location and a much later time. Thus we are taken from one scene to another simply, effectively, and dramatically. In this last case, dialogue was brought into play to aid the transition.

Throughout the film, there are many examples of equally effective uses of

FILM REVIEWS

★ DESPITE the fact that reviews of amateur films have not appeared in Home Movies for several months, Home Movies reviewing staff has not discontinued its free reviewing service. Changes in staff coupled with limited space, brought on by the paper shortage, obliged the editors to discontinue publishing reviews temporarily.

However, this editorial service will be resumed at an early date. Readers are urged to send films to our editorial offices in Hollywood for review and to receive the special animated leaders awarded meritorious pictures. All films thus sent in for review are automatically entered in Home Movies 1946 Annual Amateur Contest which, incidentally, closes September 30th.

sound—dialogue or natural noises. Indeed sound has been, with few exceptions, employed much more creatively than I have ever seen before. Welles especially uses "off-stage" sounds. That is to say, he uses the sounds created by things or people not seen in the particular shot. The example just given of Robinson's dialogue heard while Young's brother is seen is an example of this. The chimes and saw sounds in the church tower sequence are other examples.

Still another effective use of dialogue is when we are shown a closeup of Welles telephoning Loretta Young to meet him at the church tower. At the very beginning of this shot, we hear the voice of the proprietor of the town's drug store; in this way, we immediately know that Orson Welles is telephoning from the drugstore.

There is virtually no limit to the number of examples of excellent movie making that could be pointed out in this film. Only a shot by shot description could fully detail how excellently this movie has been constructed. In lieu of this the best thing for the serious cinema student is to see the movie as often as possible.

Before closing, a word should be said about the photography. In this flim the camera work is excellent, not from the point of view of brilliant pictorial views but from consideration of camera angles, lighting, and overall composition. A maximum amount of dramatic emphasis and information is revealed in each shot by the selective use of new and unusual cinematic devices. The camera work itself, from a production standpoint, is comparatively simple with little resorting to use of "tricks." It is a fine example of what can be done when the producer possesses imagination and a complete understanding of film construction.

Working Indoors . . .

• *Continued from Page 539*

at quite a high angle, reflecting light down on junior and mother. The result of this lighting is shown in the full face picture of junior. Now to show mother, we pick up the camera and the lamps at the camera and carry them around to the opposite side of the picture, but we *do not change the position of the back light;* it now becomes a front light shining full on mother's face. To change it would give an artificial transition in lighting effect and an audience would notice it if these scenes followed each other closely. What we want is the effect of a moving camera, catching faces under the existing illumination. This will give a nice contrast, too, between the front light and back light effect and we change the camera position.

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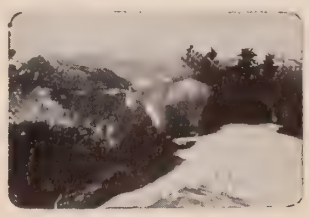
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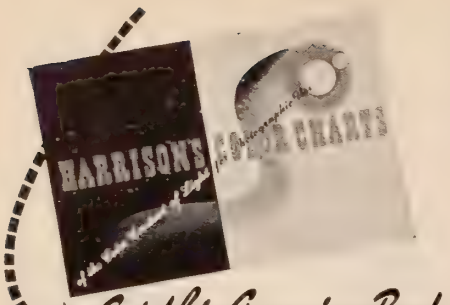
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lighting has been set up, the camera can be moved in or taken back, or it can be moved from one side to the other always with the lamps at the camera, of course, without noticeably upsetting the balance. Generally speaking, the position of the lamp away from the camera should be so controlled that it puts at least twice the volume of light into the scene as the lamps at the camera, but it should not be placed so close as to put more than four times as much light on the scene, particularly in color photography. (See "Triangle Lighting"—Home Movies, July).

With enough light properly balanced, your indoor scenes can be recorded with more versatility and sparkle than pictures made outdoors where you must invariably wait for the right light and find the right location. Indoors you can create all these conditions with ease.

Closeups Of Pro-16mm. Activities . . .

● *Continued from Page 551*

Donald Manashaw, former 16mm. cinematographer, now a specialist in 16mm. optical printing.

★

James H. Culhane, has begun photography on the special animated sequences of his latest 16mm. educational film, "Relation of Rivers To Man." Subject, through a combination of live action and animated sequences, will explain how river systems affect civiliation.

★

Dallas, Texas police department will make actual on-the-scene visual records of accidents caused by drunken driving, using 16mm. cameras operated bv department's traffic squad. Films will be edited and have sound tracks added, for presentation to public.

★

Lyall I. Jacobson, Hollywood, has completed photography on a one reel 10 minute 16mm. color film picturing the use and advantages of the Bardwell & McAllister Mult-Efex titler. Prints are to be made available in both 8mm. and 16mm. silent for free loan to amateur movie clubs.

★

Charles A. Gramet, with the assistance of the Midwood high school of Flatbush, New York, is producing a series of 16mm. films on biological subjects. Some of these, which have been taken over by commercial film distributors, include: "Bird Embryo Development," "Dissection of a Frog," and "Protozoa."

★

John J. Kelly and Jonathan Musser of Palo Alto, Calif., recently produced the first of a series of 16mm. color and sound films on subject of folk dancing when several hundred dancers engaged in a festival there. Film depicts many of the native dances of Mexico, Esthonia, Hungary, Puerto Rico, Poland, Scotland, Holland, Russia, Sweden, Switerland and the U. S.

★

Jack Stanfield, president of the recently formed United 16mm. Society (See H.M. for August), is currently on a motor trip throughout the South and Southwest to confer with 16mm. producers, exhibitors and distributors.

★

Dynasty Films, 5529 Sunset Blvd., Hollywood, are in the market for 16mm. color footage filmed at 24 f.p.s. of unusual and interesting people, places, things and events. Company offers payment of $2.00 to $20.00 per foot for usable film.

★

Laura Archera and Virginia Pfeiffer, who set off for Italy with their camera in June, report they have been filming the annual international ski meet at Brenil where is located the highest ski school in the world—at an elevation of 13,500 feet. Their film record of this famous event includes a demonstration of a novel skiing competition in which the contestants wear a kind of combination tunic and sail which, when opened, transforms the skier into a veritable sailboat on skis.

Most of the footage is earmarked for an American distributor of 16mm. films and will probably be released late this fall.

★

Don Dexter, whose camera assignment with the army in Africa netted him shrapnel wounds, is now handling the Cine Special for Jerry Fairbanks' 16mm. film production division in Hollywood. He recently completed the cinematography on Fairbanks' initial production for Sherwin-Williams Co.

★

Ralph E. Gray of Mexico City, whose early filming of the Mexican volcano Paricutin was purchased by M-G-M for release as a short subject, has just sold his 16mm. Kodachrome documentary "Arts and Crafts of Mexico" to Pictorial films who will distribute prints in both color and black and white and sound.

★

Virgil Zetterlind, well known Hollywood cinematographer and 16mm. expert, is now in charge of photography for Fanchon Royer who is filming a series of religious films in 16mm. Kodachrome in and near Mexico City.

New Films . . .

• *Continued from Page 554*

both of these pictures. Further information may be had by writing them at 729 Seventh Ave., New York City.



Rough But Hopeful is a brand new production by Courneya Productions. Setting is Frank Borzage's annual Tournament of The Stars in which the elite of filmland's golfers compete on the links. Prominent in specialty routines are Bob Hope, Bing Crosby, Jack Carson, Randolph Scott, Johnny Weissmuller, and a score of others whose names are well known to all movie-goers. Subject is available in both color and black and white at the following prices: 8mm. B & W, $6.35; 8mm. Kodachrome $15.00; 16mm. B & W $12.50; 16mm. Kodachrome $55.00; 16mm. B & W and sound $25.00; and 16mm. color and sound $60.00.



Hayfoot, five reels 16mm. sound and running 48 minutes on the screen features William Tracy, Joe Sawyer, James Gleason, Noah Berry, Jr., and Elyse Knox in a fast paced story concerning the rise of a private to top sergeant in 24 hours. The redoubtable Dodo Doubleday, played by Tracy, can't hypnotize nor talk his way out of predicaments so his only hope of saving his skin is to think up new ways to elude his two rivals, both of whom are bent on mayhem. Elyse Knox thinks Dodo is the best man in the army. How he turns the tables on his rivals furnishes a surprise, rib-tickling climax. Subject is released by Post Pictures Corp., 723 Seventh Ave., New York 19, N. Y.

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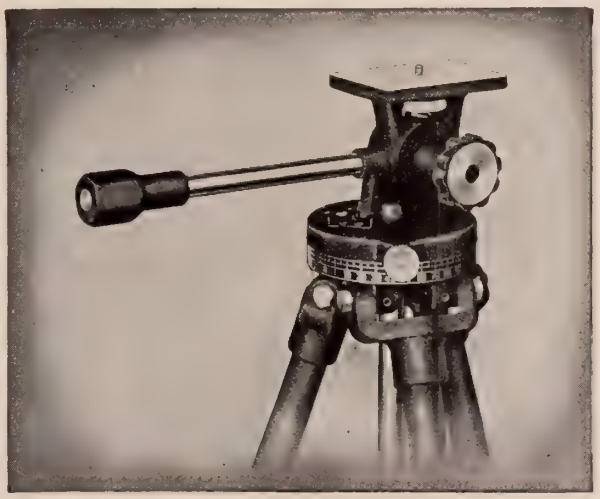
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Camera Adventurer . . .

• *Continued from Page 551*

Balinese wedding, at the fishing village of Koeta, replete with the traditional kidnapping of the bride-to-be.

The great Mario danced for Captain Griffin. Renowned the world over as the master of the Balinese dance, the immortal Mario is filmed teaching the intricate movements to children. Gamalong music, recorded along with the scenes portrayed, make these dances an experience never to be forgotten. Elaborate and colorful temple ceremonies, attended by Rajahs and High Priests, add exotic color to Griffin's color photography.

Although his special interest lies in the Far East, Griffin is well acquainted with every continent, having been around the world six times during the past fifteen years, filming 16mm. pictures of the people of all nations. He is married to the former Anne Sellards who is Film Officer for the New Zealand Legation in Washington, D. C.

Color Cinematography

• *Continued from Page 537*

advertising short, an instructional subject or a documentary. In such cases there is no need to treat color as incidental, and its potentialities may be utilized to the utmost.

One of the best guides in this direction is to see good color films. More important, see them a second or a third time, so you can begin to ignore story and study the use of color as color. Not that all professional color films are good, by any means, but they are usually made by people who have spent years working with color on the screen and who do frequently succeed in obtaining striking results. Even the bad films can teach you things to avoid—perhaps more important than the things you can learn from the good ones.

You will probably be struck by the fact that a large proportion of the most attractive scenes are closeups. This is no accident. The best color shots are reasonably simple, and the closeup, by excluding a mass of distracting elements, is naturally simple.

A rather special case is that in which, in the nature of things, the objects, props or costumes which must be included in a closeup are so bright as to make a somewhat jarring shot. In this instance, the impact may be softened a great deal by first showing a long shot in which the excessively gaudy colors are surrounded by a considerable area of quieter hue. Then, when we cut from this to the closeup, the harsh colors have already been established in the long shot, and the effect will have been made less brutal on the screen.

In planning such a color film, give a thought in each scene to *what is important* in that scene. If it is the actors, then it stands to reason that the background should be plain and simple. If the background which must be used in a particular case is too complicated, it may be possible to use a high or low camera position and thus show less of the background. Remember that many things which would be inconspicuous in the background of a black-and-white film may be very disturbing in color. Black-and-white pictures tend to be unified by the fact that everything in them is of the same color. Color pictures, if poorly planned, tend to "fall apart" for the opposite reason. For that reason there is more for the spectator to take in in a color shot—areas which he would be content to ignore in black-and-white attract his attention in a color scene and must be explored by the eye.

In planning and selecting costumes for a scenario picture, the colors must be appropriate to the character, to the situation and to the setting or background. Appropriateness to character and situation is readily understandable without going into detail. Certain hues are appropriate to youth, others to old age, some fit happy situations, others evoke heavier emotions. There is no suggestion that you become involved in any of the mystic nonsense that has been published about the precise "significance" of this and that color. Much of this is rubbish—but the basic, important fact remains that association of ideas, in some cases probably dating back to the days of prehistoric man, do make certain colors seem appropriate to certain characters and situations. It is not so much a matter of hue—red, or green, or blue—as it is a matter of bright and dull colors, of pastel shades, and the like.

The matter of setting is more likely to be overlooked, yet it may be as important as the other factors. This has at least two aspects: one, that the costumes look well against the background colors, and the other, that the visibility of the character be as we desire it. If we want a player to be clearly and plainly visible, putting her in a brown dress against a brown background will hardly be the best way to do it. In the same way, if we have a group of characters, and want to make one or two conspicuous and the rest definitely subsidiary, we can accomplish this by having the important persons in clothes which contrast with the background and the lesser characters dressed in colors which blend in with the setting in a sort of protective coloration. Contrast of light against dark is also important, naturally, and when color contrast cannot be had as we would like it, much may be done by lighting

figure and background at different levels.

Wherever color perspective can be used to enhance the three-dimensional effect, it will be found pleasing. The eye tends to see warm colors—browns, reds, oranges, yellows, yellow-greens—as nearer to the observer than cool colors — blues, violets, greys, blue-greens, and so on. Atmospheric haze will usually provide the necessary blueness in outdoor distance, without attention on our part, but the effect can often be heightened with good results by deliberately including foreground objects of warm color. The effect will invariably be pleasing, even to those who don't know why.

Actually, anyone with normal eyesight and an interest in the subject can learn to use color effectively and pleasingly. The danger is that details of exposure, lighting, direction and the like may make us forget to see color.

Parlor Showmanship...

• *Continued from Page 545*

the large gear on the spool shaft. This spool was made from large washers soldered to a shaft that is attached to the large gear seen in the photo.

On the cover of the box is a diagram which indicates the proper winding of the spool as well as the color coded wiring for the d.p.d.t. switch. Also provided is a rubber bumper which acts as a brake on the spool shaft. In operation, the white cord winds on its half of the spool, as the curtain opens, while the red unwinds. Then, when the time comes to close the curtain, the motor reverses; the red string winds on the spool and the white unwinds. The whole operation is exceedingly smooth and provides that majestic sweep of the curtain seen in larger theaters.

All sorts of ideas have been tried for dimming the house lights, but I think the most successful I have seen is the one pictured in Fig. 4. It consists of four Dim-a-Lite sockets so arranged that a single radio dial pulls all four chains of the rehostats at once, thus dimming any or all of four lamps for which outlets are provided.

On the facing side are two toggle switches, one to control the power for the box, and the other to control the side outlet. This box which is 7"x10"x4", has the back left open to allow air to circulate and cool the heater wires of the rehostats. To avoid any danger from contacting exposed wires, heat, etc, a piece of copper screen is placed over the opening. As a final touch, four rubber feet are provided to protect polished surfaces.

The Dim-a-Lite sockets are obtainable in electrical supply stores and are used for dimming night lights in hall ways, sick rooms, etc. They are simply screwed into a standard socket then the light to be controlled is screwed into the dim-a-lite. Extending from each side is a small chain which, when pulled to the left, dims the light in proportion to the length of chain pulled out, until finally the light fades out entirely. Likewise pulling the chain to the right increases the light brightness until full intensity is reached.

With Mr. Feinauer's arrangement four standard sockets are laid out in a row and two short bars arranged parallel to the length of the box. To these bars ends of the chains are attached at the proper point equidistant from each socket. Thus if one pulls the left bar at its center, all four chains are pulled equally, dimming all four lights, and so with the bar on the opposite side.

A small cable fastened to the center of each bar, runs through screw eyes and over a pulley. This provides a means of pulling all chains together, to the right or left. The shaft through the center of this pulley is attached to the radio dial knob on the front of the box. The cable is that used by radio workers to operate tuning condensers, as is the radio knob. A small pointer fastened at the proper place provides an indicator to determine any desired setting as well as showing when the Dim-a-lites are completely on or off.

This latter is quite important since the heater wire in the Dim-a-Lite is not heavy and will burn out readily if operated with an overload. They are designed to control a 60-watt lamp, but can be used for 75 or even 100-watt lamps for short intervals, say while the knob is being turned. However, they must be completely off so that the current is not going through the heater wire all the time the show is on. To insure this, a toggle switch is provided at the left rear on the side of the box. Thus, after turning the knob to the right as far as it will go, the switch is snapped off. Then when the time arrives to light up, the switch is snapped on and the knob turned to bring up the lights slowly.

All these innovations are the products of a dyed-in-the-wool cinebug, a cinebug who also makes downright good movies, too. Feinauer, by combining gadgeteering with his movie making, not only has established himself as a rare home movie showman but has doubled the pleasure obtained from his hobby.



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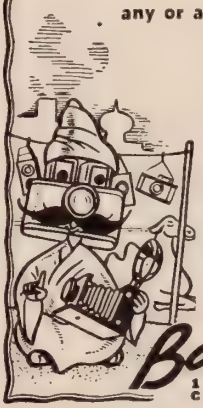
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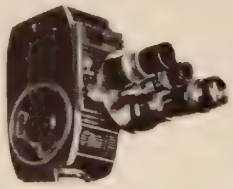
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With The Amateur Movie Clubs . . .

• *Continued from Page 552*

Kodachrome - with - sound film. Dr. George Bartlett's *Moonlight and Sunset Effects* proved to be an interesting series of color slides, and *Life Line of a Nation* by Edward Hutton stressed the importance of the railroad to modern living.

★ ★ ★

PETALUMA Cinema Club announces that eight awards will be presented to winners of its forthcoming slide contest, with well known Petaluma photography supply stores donating the top prizes. Contest rules specify that all entries are to be standard miniature projection transparencies, three to a contestant. Subject matter must be confined to Petaluma and immediate environs. All entries must be submitted between October 1 and November 1. Purpose of the contest is to provide suitable color pictures to be used in conjunction with a motion picture film about Petaluma to be made by the group. This club meets the second and fourth Wednesdays of each month at Petaluma High School, Room 2.

★ ★ ★

WESTWOOD Movie Club of San Francisco screened four films of merit at its July meeting. Bob Mooney acted as commentator for his own black and white 300 foot documentary, *On the Italian Front.* A short but colorful travelogue by W. H. Hogan, one of the club's new members, dealt with the Kodachrome beauties of *Monterey and Carmel.* George Ziebell, an enthusiastic Westwooder, demonstrated that it is as much fun to hunt with a camera as with a gun in his *Goose Hunt,* 200 foot 8mm. Kodachrome. Ryne Zimmerman's *Boss Comes to Dinner,* showed the movie talents of this eastern filmer to advantage.

★ ★ ★

NEW YORK CITY 8mm. Motion Picture Club showed *Country Town,* a club venture of several years ago, at its July meeting. That New York is, after all, still a country town in many ways provides the film's theme. The spirit of the country and the love of growing things still struggles in the hearts of the people in the cold steel and cement shadows of Big Town. Love of the earth expresses itself on the window sill of a Brooklyn tenement and the smooth manicured penthouse lawns of Park Avenue. *Country Town* cameramen poked their lenses into the queerest places and found the little pieces of green fighting for survival.

Remote Control for Revere "8" . . .

• *Continued from Page 543*

mechanism resulting in untold difficulties later on.

The hole should be drilled with a No. 38 tap drill and then threaded with a 1/8-40 tap. Contact with the camera starting mechanism is effected through use of a Kodak No. 5 cable release after two alterations. First, the tip of the cable shield is re-threaded to 1/8-40 thread. Then the pin on the flexible cable is replaced with a pin 1/16 of an inch in diamater and 3/4 of an inch in length. This heavier tip must be carefully drilled at one end and sweated over the regular tip with solder as shown in Fig. 2.

The electrical release, of course, calls for more mechanical ability and more materials. As shown in the diagram, Fig. 3, it consists of a metal chassis holding a small electro-magnet which actuates a contact point (cable release tip) that fits into the hole drilled into the camera, as described above. As all necessary details and dimensions are given in Fig. 3, it is hardly necessary to add more here to the description except to say that the electro-magnet consists of approximately 90 turns of No. 22 gauge magnet wire.

Unless the reader can obtain a light weight strap hinge that may be formed to make the chassis, according to the diagram, it will be necessary for him to make the hinge joint himself. This is relatively easy and details are given for this in Fig. 4. After the chassis strips have been cut to size and properly bent, short lengths of 1/16 I.D. brass tubing are soldered to the ends to take the pin that completes the hinge.

As may be seen in Fig. 1, a two-piece double-contact automobile light plug is attached at base of the gadget. The male portion of the plug is secured to base of the chassis with a small machine screw as shown in Fig. 3. Obviously insulation must be placed between the

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★ IF YOU are thinking of sending in your remittance for a year's subscription to Home Movies—and we hope you are—we wish to straighten out any confusion that may have resulted from the two different rates listed in this and the August issue.

Effective August 1st, yearly subscription to Home Movies was increased a mere 50 cents over the old rate, is now $3.00 per year. Through an oversight, the old rate of $2.50 appears on the cover of this issue. Inside, on page 516 it appears correctly as $3.00.—EDITOR

plug and the base and also to protect the bare wires extending upward to which the lead wires of the magnet are connected.

The set screw and plunger must be so adjusted that the release will work freely yet with positive action. After final adjustment, the set screw may be secured in place by the small lock nut shown in diagram. The spring within the camera that returns the starting button to neutral position will push the plunger back to neutral position after the current is released.

The electrical release may be actuated either by dry cells or storage battery.

Big Time Movie Making . . .

• *Continued from Page 535*

filming of the picture. This system is a must for large scale professional production. For the amateur it is rarely necessary unless he is engaged in serious picture making.

Where lack of skill precludes construction of the miniature set, an alternative for the amateur is to make a rough sketch or diagram of each set that will show position of props, players and the camera, and chart the action.

During shooting, many new ideas invariably develop tending to change the plan set down in the original shooting script. Often a scene is eliminated, a closeup substituted for a medium shot, and an action reversed or changed. When this occurs, specific notes must be made on the script, a chore handled in the studios by a specialist known as a script clerk.

The amateur engaged in elaborate production needs a script clerk, too. As each change is made, it should be immediately noted in the margin of the script page. In this way, you will not lose track of the progress of the production and you will have a fully annotated script of your production as a guide to editing the film.

Another production aid the amateur can borrow from the professional is the slate, used by the cameraman to identify each take or shot. On the slate is noted, either with white chalk or with white tickets bearing numerals and code letters, the production number, the scene number and number of the take. The studios invariably make several takes of the same scene and each take requires a number for identification when the dailies (the day's shooting of scenes) are projected before editing, and when the scene is prepared for editing. By adopting a similar plan, the amateur can greatly ease the task of editing his films—especially where his production involves a hundred or more scenes. An ordinary child's slate and a piece of chalk is all that is needed; the scene number is chalked on the slate and the slate photographed on a few frames of film just preceding the shooting of the scene.

While it is not feasible nor advisable for the amateur movie maker to emulate every production method of the professional, still there are many to be recommended, some of the most important of which have been described here. It is not the intent here to imply that the movie amateur should strive to ape Hollywood. But the professionals, over a long period of years, have proven that system, planning and cooperation are prime ingredients of any picture making formula, be it a Hollywood or an amateur film. It is for the serious, ambitious movie maker, therefore, that this brief description of the professional's methods has been presented. For the accompanying pictorial feature, descriptive of a Hollywood studio production, we are indebted to Walter Wanger Productions.

FILMING FOOTBALL

Very soon now, the blast of the starter's whistle and subsequent "thump" of the kickoff will resound over the gridirons of the land. From various vantage points within the stadiums, countless cine cameras will whir, recording end runs, tackles, and touchdowns. Many of the completed films will be just a series of shots of a football game.

Now is a good time to give football filming a little advance thought—to do a little planning in order that a truly "finished" piece of screen entertainment may result. First, attention should be given to "atmos phere"—to secure several seemingly odd but vitally necessary shots to 'tie in" your football scenes and form continuity and sustain interest.

Recommended are shots of the lineup at the ticket window; crowds jamming the turnstile at the gate; spectators being seated; then a long shot from the grandstand of the cheer leader in action—all of these in the order named to "open your story" and establish locale.

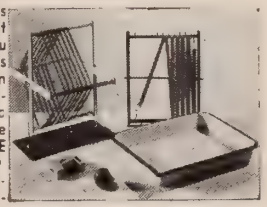
Finally, as the whistle is blown, the kickoff—and the usual succession of action shots during the game. Now if you are not too incumbered and have the o.k. of officials, you can arrange to get down on the grounds near the sidelines for closeups and medium shots The different angle of these shots will lend considerable "umph" to your completed film.

As the game progresses, be sure to get good human interest shots of the crowd cheering, following a brilliant play, also occasional shots of the scoreboard, to be cut in at intervals.

If you'll follow these tips, you'll have material to edit a football film equal to any professional's.

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CINE ROUNDUP

★ News Topics of Interest In Realm of Movie Making

Commercial Kodachrome — The long heralded Commercial type Kodachrome film is now available. Designed, as the name implies, for commercial producers, this new color film, which is reversible—the same as regular and Type A Kodachrome, is a 16mm. camera film designed to provide a low contrast color original from which a color release print of good quality can be made on Kodachrome Duplicating film.

This new film, called type 5268, is color balanced for a color temperature of 3200° K. Mazda 3200° K lamps are recommended. This film can also be used in daylight with the newly introduced Wratten filter No. 83 and with Photoflood and Mazda lamps with the Kodak CC14 filter.

In Hollywood, on August 17th, the Eastman laboratory there demonstrated the results to be had with this new film to a group of commercial film producers. They were told that the laboratory is geared to process and render dupe prints of this new film in a space of 17 hours. Thus, exposed type 5268 film delivered to the Eastman laboratory at 3 p.m., can be picked up the next morning at 8 a.m. in time for the morning rushes.

In Hollywood, this new film will be handled by the J. E. Brulator Co., Eastman Kodak's wholesale commercial film distributor; will probably not be sold over the counter at photo stores as is case with regular and Type A Kodachrome. For the amateur, not interested in making duplicates of his 16mm. color films for commercial purposes, the regular and Type A Kodachrome will remain the medium for him to use.

Radio Station KFI, Los Angeles, is now offering a program of interest to west coast movie amateurs on Saturdays at 1:30 p.m. Titled the "Camera Clinic," program includes discussions of materials, methods and techniques in both still and cine photography. John Heistand is M.C. and each week a noted photographic personality is interviewed.

A 16mm. Camera again proved its value as a valuable aid to police and crime detectors when in Indianapolis, recently, F.B.I. agents, using a 16mm. camera, foiled a $15,000 extortion plot against a prominent Indianapolis baking firm executive. The camera was used to film evidence.

The agents seized the suspect, an employee of the victim, as he scurried away from a parking lot with what he thought was the package containing the extortion cash. The arrest and suspect's actions immediately prior to seizure were picked up by the movie camera focused by a G-man from a nearby vantage point.

Plastic optical elements may have the durability of their surfaces increased 20 to 30 times by applying a thin, hard layer of specially prepared transparent siliceous material on the surfaces, according to seven reports now on sale by the Office Technical Services, Department of Commerce.

The reports were written by Howard J. Lucas, of the California Institute of Technology, Pasadena, Calif., under contract with the Office of Scientific Research and Development.

In one set of experiments a satisfactory durable coating was produced on an acrylic plastic by exposing the plastice alternately to water vapor and to a mixture of silicon tetrachloride with ozone. Plastic slides treated in this manner proved more resistant to dust, wiping, and other abrasive influences than slides treated with other combinations of materials, or untreated slides.

Exhibition of 16mm. motion pictures on planes has passed the experimental stage and will soon be a regular feature for the entertainment of passengers on all Pan American World Airways' transoceanic flights. This was indicated when Pan American signed a contract with Seven Seas Film Corporation for 16mm. motion pictures for exhibition in flight. Exhibition will begin on a regular basis on Pan American Clippers as soon as equipment is installed on all planes.

This is the first contract for the regular exhibition of 16mm. films on planes. The Seven Seas company has been active for many years in the distribution of motion pictures to steamships around the world, and is now branching out into the aviation field.

Photo-micro Movies— To determine exactly what happens when human hair is washed with various soaps and other cleansing agents, the Research Department of the Procter & Gamble Co. recently made a series of photomicrographic motion pictures. No camera lens, as such, was employed in this work, the optical system used being that of a Bausch & Lomb microscope, which was teamed with a Filmo Auto Load 16mm.

motion picture camera operated at 16 and 24 frames per second.

Rapid and critical focusing upon a single hair was effected by means of the regular Bell & Howell Direct Focuser, and a special mechanical stage permitted "action" sequences to be filmed while various solutions were circulated around the hair inside a glass cell. Considerable advancement in the study of soap action is expected as a direct result of this research.

News of What's New . . .

• *Continued from Page 520*

degree tilt. It can be used as a grip for hand held cameras to shoot unusual angle pictures. Manufactured by the Apex Tool and Machine Co., 4407 San Fernando Road, Glendale, Calif., this new viewer is expected to retail for around $7.85 when placed on the market this Fall.

Filmo "Electro" Camera

To alleviate the pent-up demand for modern industrial engineering equipment, Bell and Howell has perfected the new Filmo "Electro" electric-powered, magazine loading, 16mm. motion picture camera designed for accurate time and motion study work. Equipped with a fast 21mm. F/1.9 lens with positive viewfinder and matching objective, which affords a somewhat wider angle of view than the standard 1" lens, other features are a dial footage indicator, and a built-in electric motor which assures consistent filming speed at all times.

By no means confined to use as an industrial engineering instrument the Electro can be employed for general types of cinematography as well, whenever electric power is available, either from standard lines or a portable battery. Further details concerning the equipment and its applications are contained in an illustrated folder obtainable from the Industrial Sales Division, Bell & Howell Co., 7100 McCormick Road, Chicago, Ill.

Information Please . . .

• *Continued from Page 524*

shortening of exposure. Usually, however, the smallest stop in your camera will do the trick.

After setting up your camera, check for too strong rays of sun striking the lens. Otherwise, your sunset shot may not be successful. If the sun in your sunset shot is too bright, it is advisable to move your camera slightly so that sun rays do not strike the lens directly. Use of a sunshade for such shots is recommended.

Hardener and Hypo (W. Worthington, Long Island, N. Y.)

Q: What hardener should I use in my home processing? Would ordinary hypo be o.k.?

A: Hypo serves two purposes in processing at home. It removes the unexposed silver and it hardens the film emulsion. Hardening solutions usually do little else but harden the emulsion. Thus you can see that a hardener isn't quite the same as Hypo.

Shutter Speed (Jack Asher, Snohomish, Washington.)

Q: What is the shutter speed of the new Revere 8mm. cameras and does the same shutter speed apply to all model cameras?

A: The shutter speed of the Revere camera when turning at 16 frames per second is 1/35th of a second. In other words, each frame receives an exposure of 1/35 of a second.

Train Shooting (E. M. Browne, San Jose, California.)

Q: In shooting from the observation platform of a train, what is the best methods of getting smooth shots?

A: If you have a tripod, use it. If not, some other solid support on which you may place your camera or rest it against. To hold the camera without some such support will result in pictures weaving or jerking on the screen as your body will naturally move with the side sway of the train. If your camera is equipped with multiple speeds, shoot from trains at 24 or 32 frames per second. This will smooth out any motion due to movement of the train. This will also apply to shots made from an automobile.

Chemical Exposure (D. F. Smithfield, Geneva, Illinois.)

Q: In my home processing, I rack my films in three layers on flat racks and so I cannot use light for my second exposure. Can you suggest a chemical I could use instead?

A: While the use of chemicals in place of light for the second exposure is not usually advisable, some conditions may require it. Chemicals as a rule, will not give as satisfactory a result as will light. The chemical to use is stannous chloride—about 8 ounces to 20 gallons of water. Immerse film in

• *Continued on Page 577*

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● BELL & HOWELL 8mm.-16mm. cameras. Precision built for outstanding performance and unmatched durability. You'll be proud to own one. Write for prices, literature. CINARCO, Davenport, Iowa.

● GOING FAST! Limited supply of brand-new (1946) low-priced 16mm. soundie projectors. Descriptive literature and price on request. CHARLES F. HUNTER, 29 John Street, Rensselaer, New York.

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● NEW and used Victors, Eastman, Ampro, Holmes sound and silent projectors, films, projection lamps, Griswold and Craig splicers, rewinders, reels, camera films. ZENITH, 308 W. 44th, New York City.

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● WE need your discarded 50' 8mm. projection reels and 30' 8mm. projection reels, Mail them postpaid; ESO-S will refund postage and allow 4c for the 50' and 2½c for the 30' reels in trade on raw film, large projection reels and all other items listed in our new catalog (see ad in this issue). ESO-S PICTURES, 828 E-W. 39th St., Kansas City 2,

● WANTED to buy 16mm. lens for 16mm. camera. C. mounts. All focal lengths. Bell and Howell editor. Sound projector. Silent projector 16mm. camera. SAM'S ELECTRIC SHOP, 35 Monroe Street, Passaic, New Jersey.

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● REPERFORATION of any brand 16mm. B & W or color film for use in 8mm. cameras. Perforations guaranteed. $2.00 per 100 ft roll. Film slit for single 8mm. cameras 50c additional. Send all films insured, marked "reperforate," to ESO-S PICTURES, 828 E-W. 39th St., Kansas City 2, Mo.

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● THEATRES—Roadshows—Drive-Ins! Ohio-Indiana men interested in starting 16mm. or 35mm. theatres, drive-ins or roadshow circuits, contact us for projection equipment, films, seats, etc. THE DAYTON FILM, Inc., 2227 Hepburn Ave., Dayton 6, Ohio.

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● LATEST releases Castle, Official, Pictorial 8-16mm. silent, sound films. Sales, rentals, exchanges. Catalogue listing over 3000 films, accessories, etc., 2-3c stamps. REED, 7508 Third Ave., Brooklyn, N. Y.

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● MOVIE RENTAL LIBRARY—Films bought, sold, exchanged. Send stamp for list and FREE film labels. EDDY FILMS, P. O. Box 335, Elmhurst, Illinois.

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● 8-16MM. film bargains, sound silent rentals. Big, Catalog, Kodachrome, sample 20 cents. WARRINGTON FILMS, 1418 Knecht Avenue, Halethorpe 27, Maryland.

● 16MM. sound films. Complete subjects, good condition. $1.95 per 400' reel, up. Write for list of over 200 available titles. BLACKHAWK FILMS, Dept. HM2, Davenport, Iowa.

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● ENLARGEMENTS: 3x4—10c, 5x7—20c, 8x10—40c. Minimum order $1.00. DBW PHOTO SERVICE, 72 San Benito Way, San Francisco, California.

● *Continued on Opposite Page*

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● FREE catalog of 8mm. and 16mm. movie films and accessories! It's yours for the asking! Your name and address on a postal is sufficient. Mail to ESO-S, 828 E-West Street, Kansas City 2, Missouri.

● HOME MOVIES: Rent—buy—swap 8/16mm. silent and sound at money-saving rates. Details for a dime. MIDLAND, Box 429, Oak Park 1, Ill.

● GORGEOUS models . . . A fine collection of beautiful girls. Free lists 16mm. only. PIQUE PICTURES, Box 123, Station B, Brooklyn 16, New York.

● 16MM. sound film library, reasonable, to close an estate. Sell all or part. BILLS FILM SERVICE, Box 231, Calwa City, Calif.

● USED and new Castle films, 8-16mm., silent and sound. Send for lists. ALVES PHOTO SERVICE, Inc., 14 Storrs Ave., Braintree 84, Mass.

● UNUSUAL 8-16mm. film subjects. Big catalog with sample film, 10c. NATIONAL FILM EXCHANGE, Broadway Station E, Toledo 9, Ohio.

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● SOUND films. 400 ft. reels. $1.00 exchanged plus postage. Castles Officials. Pictorial. No lists. Comedys, Musicals, Cartoons. SAM's ELECTRIC SHOP, 35 Monroe Street, Passaic, New Jersey.

● SOUND films exchanged. No exchange fee. Private individual, send for lists. EARL HARDESTY, 2815 Rose Avenue, Halethorpe 27, Maryland.

● TIRED of your films? Swap them! No cash charge. Send for our swap plan. HARVEY R. IRIS, Box 539, Brockton, Mass.

● SOUND films exchanged. $1.00 per 400 ft. plus postage. SAM'S ELECTRIC SHOP, 35 Monroe Street, Passaic, New Jersey.

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● TYPE—Set Title Cards, black and white or color, 3c a word. Send for samples. SIOUX ADVERTISING SPECIALTY CO., 403 Call Terminal Bldg., Sioux Citf 12. Iowa.

Animation . . .

• *Continued from Page 550*

in a "Miss Muffett" animation sequence.

A Cine Special is used in filming the pictures. It is fitted with a special solenoid control permitting Harryhausen to operate the camera from any concealed position about the set—important inasmuch as all three members of the company are usually required to aid in the animation at the same time. Approximately 3100 individual single frame exposures are required for a single 100 foot 16mm. subject which requires about 8 weeks to produce.

These unique films are produced under the aegis of Hausen Productions. Distribution is by Producers Motion Picture Services, Hollywood, California. Three new subjects are now in preparation: a Christmas story, "Mother Hubbard," and a biblical story, "Daniel and the Lion."

Information Please . . .

• *Continued from Page 575*

this solution 4 to 5 minutes, then wash. Strength of chemical is quickly dissipated and therefore the solution is not good for any length of time.

Polaroid Filter (M. Anderson, Cincinnati, Ohio.)

Q: How much additional should the lens be opened when I am using a polaroid filter?

A: The manufacturers of the Fade-O-Scope, which employs the use of polaroid filters, recommends opening up a stop and a half, so we presume that the same would apply to any polaroid filter used before the lens. Incidentally, many amateurs who have bought Fade-O-Scopes are using them as a neutral density filter to cut down light volume when extra fast cine films are used. For example, if your camera is loaded with Super X pan film, you will most likely get a meter reading outdoors in bright sunlight of f/32. With most lenses, f/16 is the maximum stop and a N.D. filter or polaroid is the only thing that may be used to reduce the amount of light entering the lens without affecting contrast as would be the case if a heavy color filter were used.

Storing Film (S. S. Woodward, Kokomo, Indiana.)

Q: What is the best way to store film? How would an old wooden ice box do? Should I leave the drain open or would it be better to plug it up?

A: For black and white film, use the regular humidor cans and moisten the humidor pads with water or one of the humidyfying solutions now on the market. Care must be taken not to moisten the pads too much. Usually a half-teaspoonful of water or solution is enough. Films should always be stored in a cool place where the temperature ranges from 65 and 72 degrees. This is particularly true concerning color films. Where it is possible to control room humidity, same should be maintained at approximately 50 per cent for color films.

The ice box mentioned will be satisfactory for storage if the above conditions can be maintained. To leave the drain open would tend to give more circulation of air.

Incidentally, makers of Kodachrome do not advise moistening pads of humidor cans, as just the slighest excess moisture within the humidor will damage the emulsion.

Close Focus Maximum (L. S. Stone, Oakland, California.)

Q: What is the very closest I may focus with a Keystone f/3.5 lens?

A: It will depend a good deal on the opening you use. As you probably



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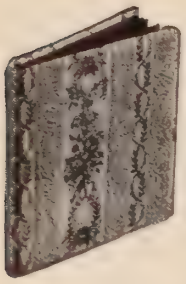
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know, depth of focus increases as you stop down your lens. For instance, at f/16, lens will be in sharp focus 1 foot 2 inches; at f/8, 1 foot 6 inches; and at f/3.5, at 1 foot 9 inches.

Binocular Telephotos (J. R. Robbins, San Francisco, California.)

Q: When using a binocular in front of my regular camera lens, the scenes seem very dark. What causes this?

A: The use of binoculars in front of your lens tends to cut down the volume of light reaching the film, depending upon the number of extra lens surfaces through which the light passes. Those who have successfully used binoculars and telescopes with their camera lenses for telephoto shots, recommend opening up the camera lens diaphragm from 1½ to 3 stops.

Binoculars have an "f" value, but it is never marked on them because they are not designed to be used photographically. To determine the "f" value, divide the focal length by the diameter. The figure will undoubtedly be low. This is an approximate method as there are prisms in many binoculars which will cause added reduction of light.

The best method is to make a short test strip with the binoculars in place before the camera lens, filming a few feet of the scene for each stop on the lens. Be sure to make a note of the normal exposure for the scene, as given by your exposure meter or camera exposure chart, and from this it may be determined the number of stops increase that must be made when compared with the exposure of the normal scene on the test strip.

Universal Focus (F. Schnieder, Chicago, Illinois.

Q: I just bought a Hugo Meyer f/1.5 lens for my 8mm. camera. Can you tell me where I should set it for universal focus?

A: When you are using the f/1.5 opening and setting the focus at 13 feet, the lens will be in universal focus from 6'6" to infinity. At f/1.8 it will be in focus from 5'6" to infinity when set at a focus of 11 feet. An opening of f/2.5 set at 8 feet will be in focus from 4' to infinity. At f/3.5 set at 6 feet, the lens will be in focus from 2'6" to infinity; and f/4.5 focused at 4 feet will be in focus from 2" to infinity.

"Syncing" (John Flint, Detroit, Mich.)

Q: I recently bought one of the new combination radio-phonograph-recorders so I could make my own records. But I find that, invariably, the records I make of strictly commentary dialogue don't keep time with my projector. Although I cut the records while projecting the film, sometimes the record will be satisfactorily synchronized with the film, and then again it seems to get ahead of the record. This, in spite of the fact that record and film are always started at exactly the same time.

A: Many amateurs encounter this problem when they buy recorders to make their own sound discs for home movies. You see, the phonograph and recorder turntables turn at absolute constant speed, being powered with synchoronous motors, while the average projector is powered by an ordinary electric motor whose speed is controlled by rheostat. The trick, of course, is to get the projector turning first at the right speed to correspond with playing of the record and then to control it so it will be constant.

One amateur reported that he had corrected this trouble by hooking up a regular phonograph stroboscope disc to his projector and in this way he was able to "tune" his projector and turntable to the same speed. He would watch the stroboscope, after starting the projector motor, and adjust the rheostat until the stroboscope showed that the projector was turning at the required speed.

Backgrounds for Titles (T. White. Atlanta, Ga.)

Q: Do the backgrounds for titles have to be all the same or is it better if they vary?

A: There is no rule to answer this question, but if it were our film, we would use the same simple design for all subtitle backgrounds. You might have different backgrounds for the lead and end titles, but your film will seem to "hold together" better if the subtitle backgrounds are the same and preferably as simple as possible.

Yellow Tones (Paul Howard, Flint, Mich.)

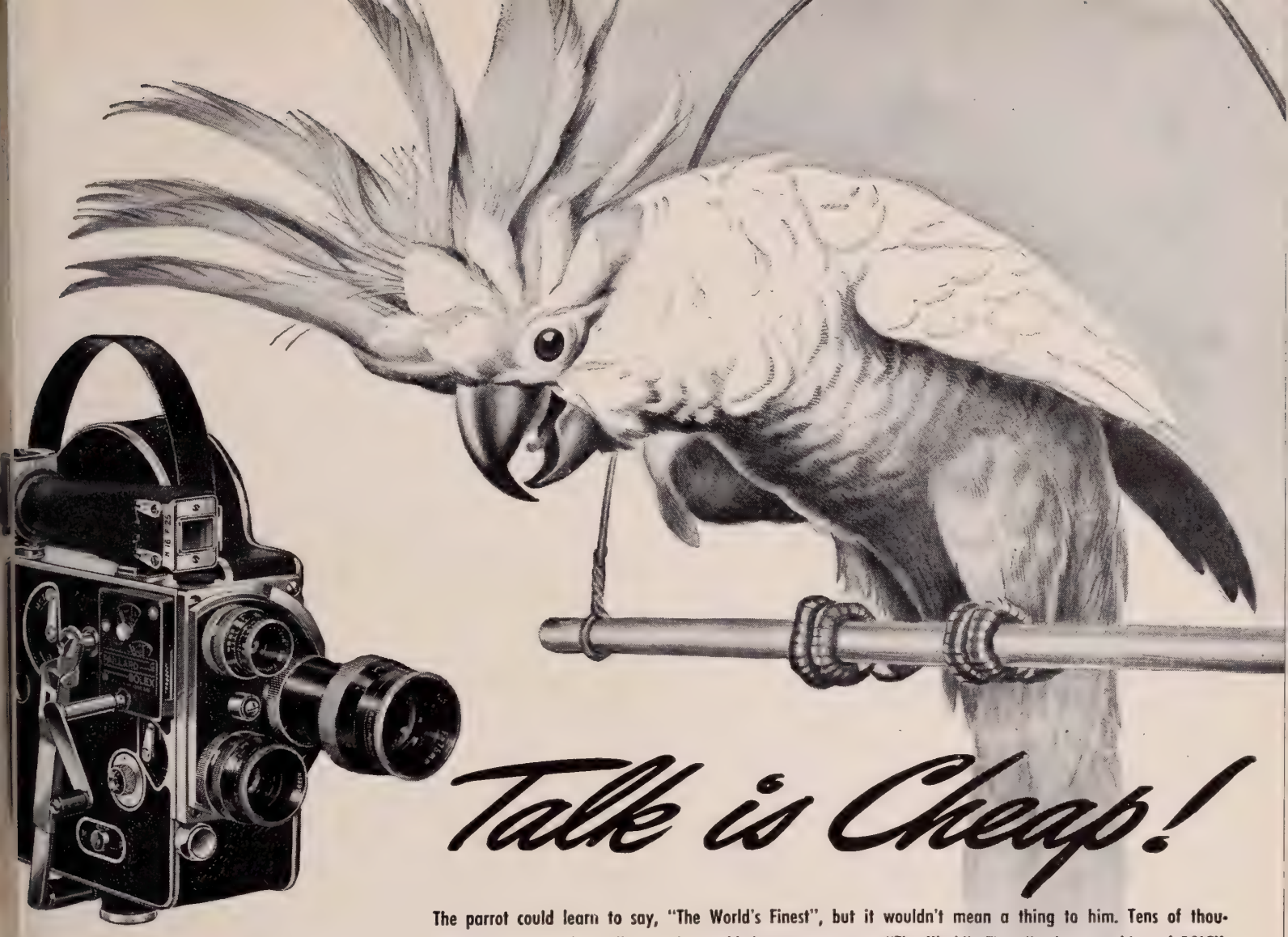
Q: Sometimes my home processed film has a yellowish cast. Can you tell me what causes this?

A: The yellow cast you refer to may arise from two different conditions: Either your developers are too weak from over use or too weak from compounding, or you fail to wash your film sufficiently long enough after each processing operation.

Fog (Robert Trotter, Indianapolis, Ind.)

Q: After reversing my film, I find that the whites lack transparency. Can you tell me what causes this?

A: Lack of transparency or "fog," may be caused by several things: too much caustic soda may have been used in the processing formula; your safelight may not be 100 percent "safe;" or you may be using the wrong type of bleach. It is best to use the bleaching formula which calls for bichromate, as this works on the nonhalation backing of most films except Eastman.



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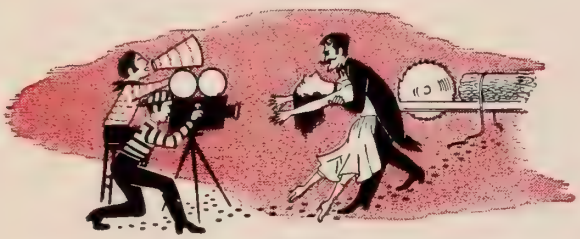
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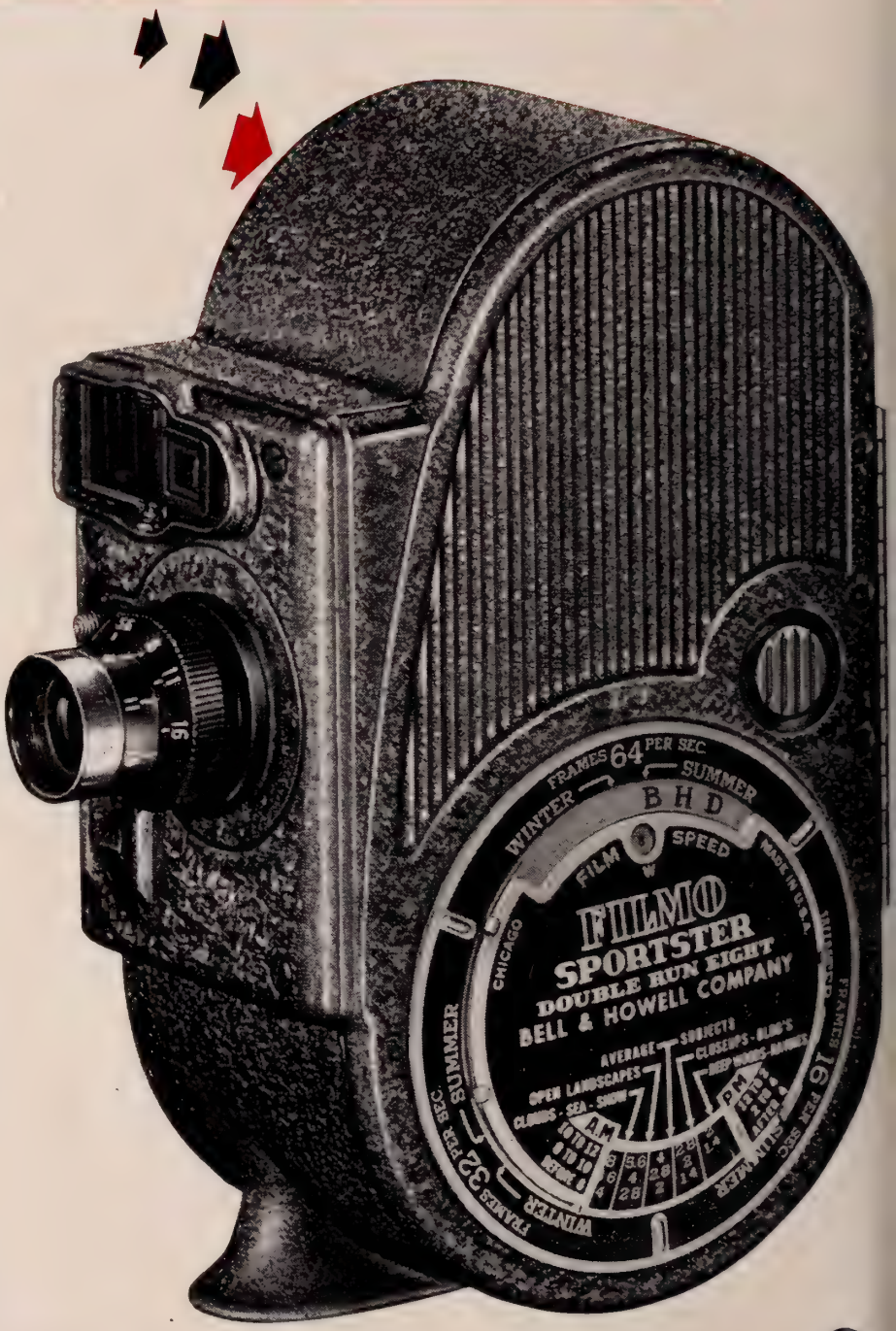
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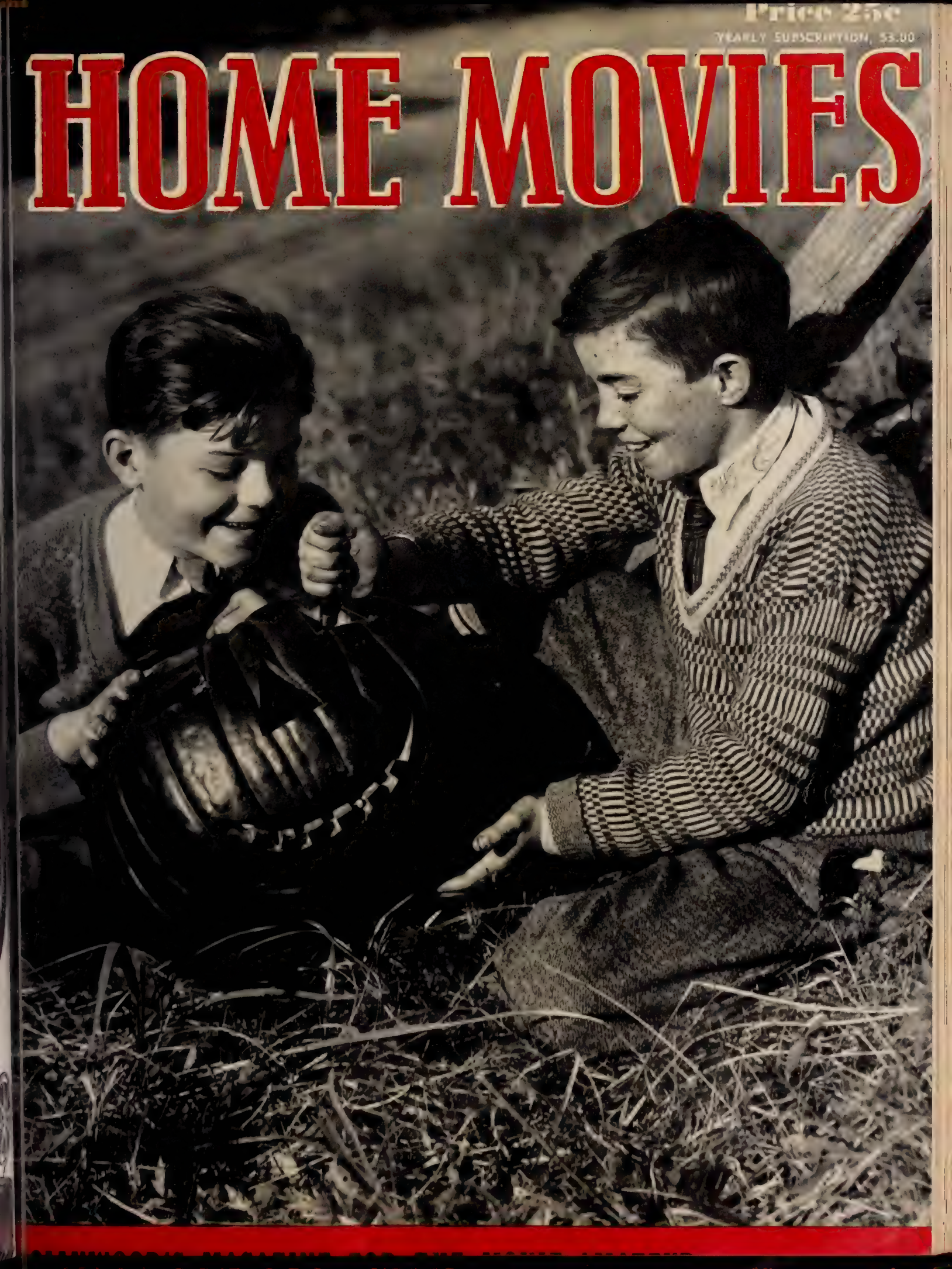


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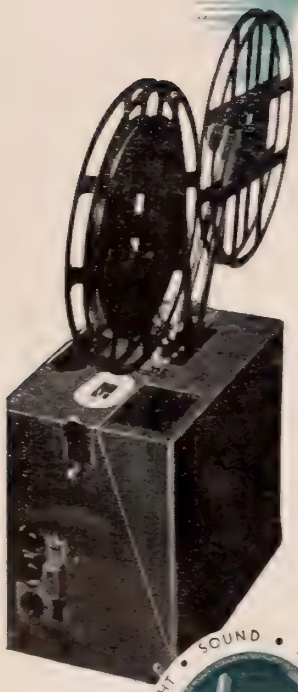
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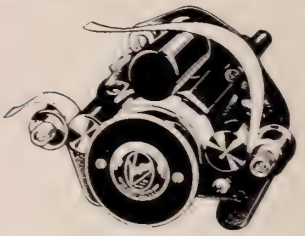


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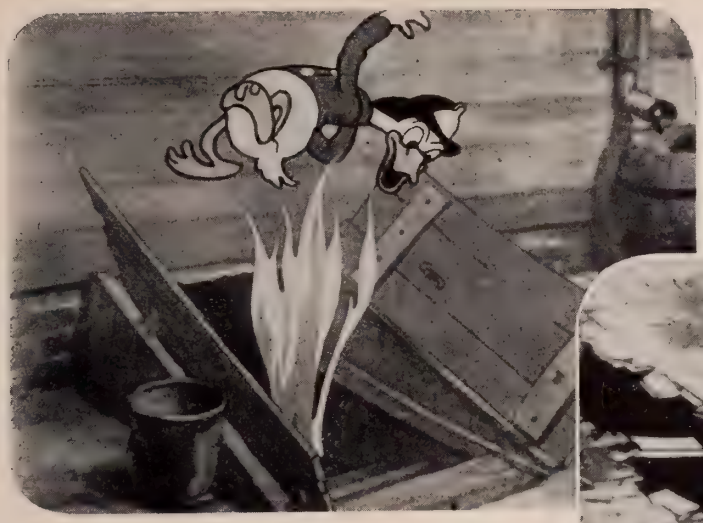
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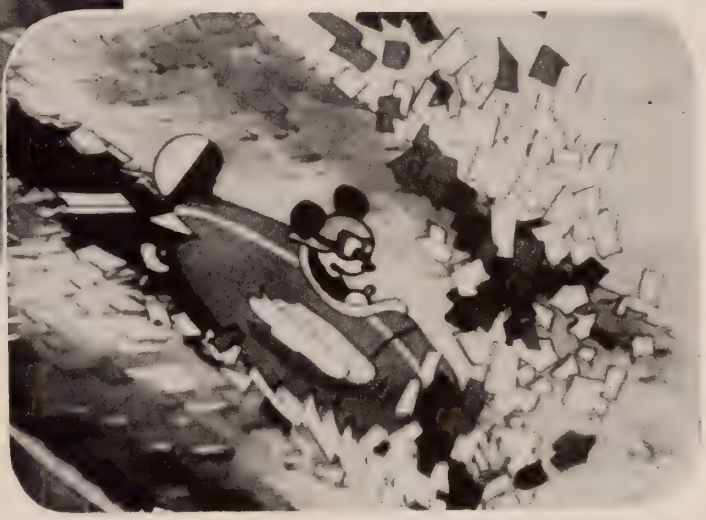
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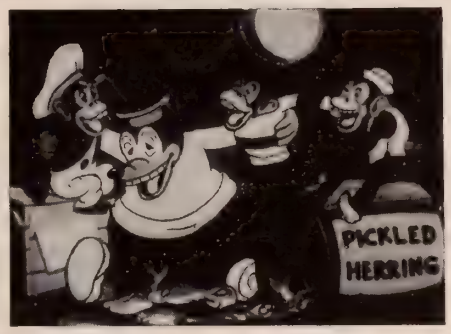
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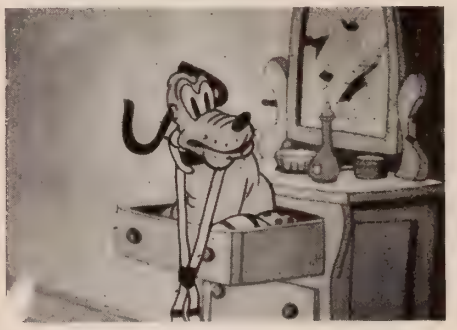
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Entered as Second-Class Matter, May 6, 1938, at the Postoffice at Los Angeles, Calif., under the Act of March 3, 1879

Subscription rates: U. S. $2.00 per year. Two years $3.00. Single copies 25c. Foreign, $3.50 per year. Advertising rates on application.

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OFFICE OF PUBLICATION: 6060 Sunset Blvd., Los Angeles, Calif. Phone GRanite 5149.
NEW YORK OFFICE: Howard R. Cobb, Suite 511, 475 Fifth Ave. Murray Hill 3-1093.
CHICAGO OFFICE: Henry R. Hazard, 209 South State Street. Phone Harrison 2063.



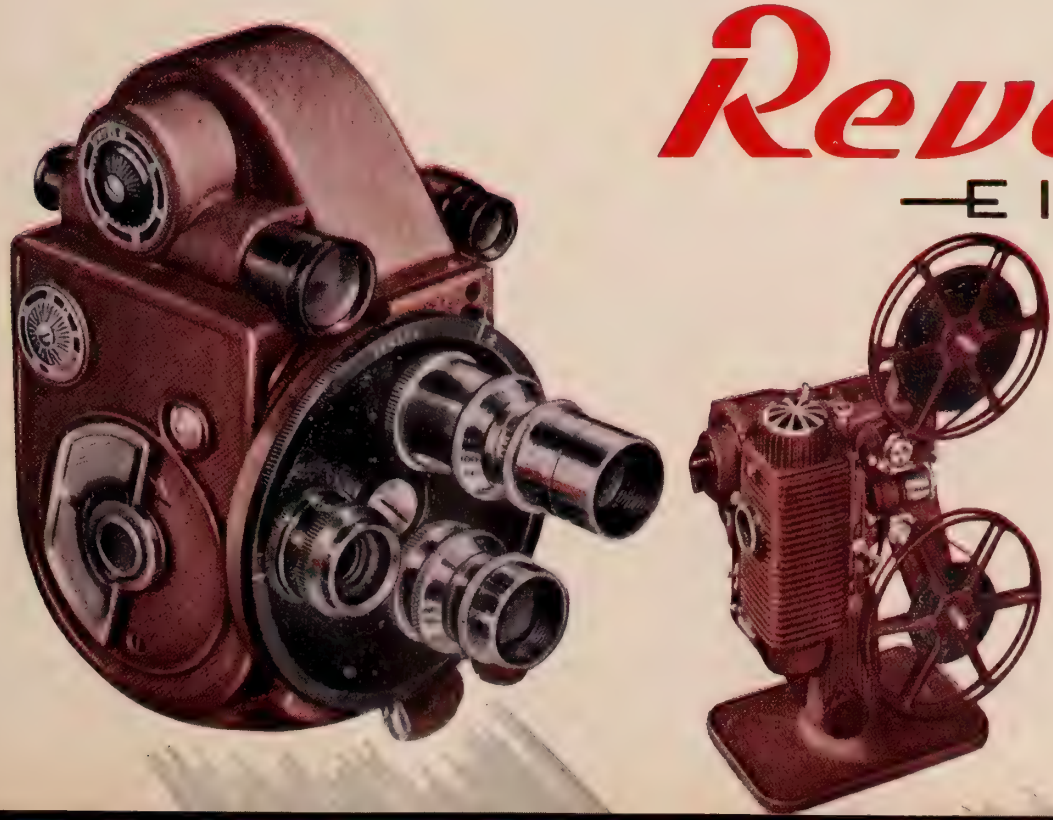
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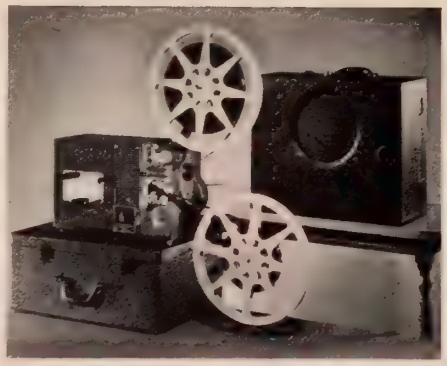
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Deliveries of these new two-case units will be made to dealers as fast as production facilities permit, according to Eastman Kodak Company.

Book On Color Filming

"Tips on Better Color Pictures" by Ivan Dmitri has just been released and is available through photographic distributors, it has been announced by the Meter and Instrument Division of the General Electric Company, publisher of this new booklet.

Nineteen full-color photographs depict scenes and conditions that are likely to come within the experience of any photographer. Each photograph is accompanied by data from Mr. Dmitri's notebook, giving the exposure, shutter speed, and lighting arrangement.

Pointers are given on photographing from an airplane, sunset pictures, flowers and animals, snow pictures, sea shots, electrically lighted buildings, and many other specific illustrations. Retail price of boklet is 15 cents.



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● *Continued on Page 590*

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★ IF YOU are thinking of sending in your remittance for a year's subscription to Home Movies—and we hope you are—we wish to straighten out any confusion that may have resulted from the two different rates listed in the August and September issues.

Effective August 1st, yearly subscription to Home Movies was increased a mere 50 cents over the old rate, is now $3.00 per year. Through an oversight, the old rate of $2.50 appeared on cover of the last issue.

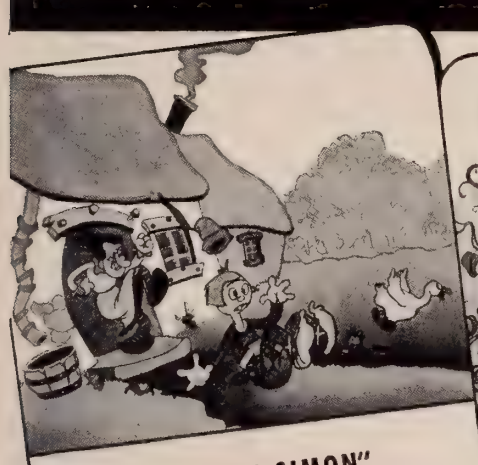
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Big fair! Simple Simon! Takes his duck! Meets Pieman! Samples pie! Simon chased! Escapes with duck! Riot on fair grounds! Duck wins prize! Not so simple Simon! Exciting...and great fun!



"JACK AND THE BEANSTALK"

Jack sells cow for beans! Mother scolds! Beanstalk zooms! Jack climbs! Enters castle! Hen cackles . . . golden egg! Giant awakens! Jack and hen scram! Down the beanstalk! Giant crashes! Plenty of gold! Plenty of thrills!



"DON QUIXOTE"

Don Q reads romantic tales! Knights of old! Don gets ideas! Fights windmill! Faces dragon! Fair maid in peril! Maid not so fair! Don through with romance! Go adventuring with Don Q!

Other "Fairytale" Cartoons

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"Dick Whittington's Cat"
"The Big Bad Wolf"
"Sinbad the Sailor"
"The Headless Horseman"
"Little Black Sambo"
"Mary's Little Lamb"
"The King's Tailor"
"The Pincushion Man"
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"Aladdin's Lamp"
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"Simple Simon"					
"Jack and the Beanstalk"					
"Don Quixote"					

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Address_____

City_____ Zone____ State_____

Remittance enclosed ☐ Ship C. O. D. ☐ Send Castle Films' Free DeLuxe Catalog ☐

CASTLE FILMS INC.

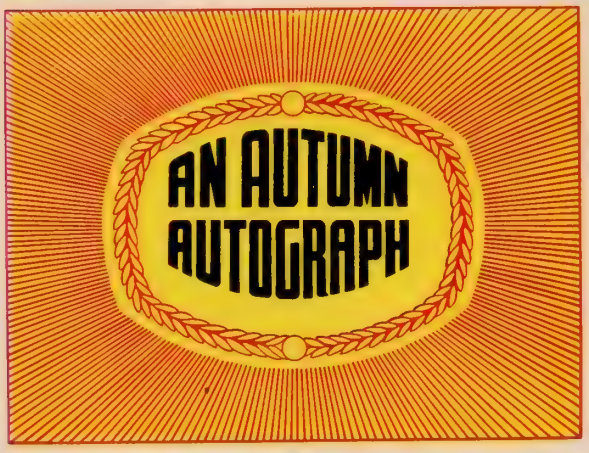
30 ROCKEFELLER PLAZA NEW YORK 20 — FIELD BLDG. CHICAGO 3 — RUSS BLDG. SAN FRANCISCO 4

TITLES and PLOTS

By EDMUND TURNER



FOR a reel composed of short subjects too brief to be screened alone, this title is an appropriate caption. Often there are interesting things just begging to be interpreted in terms of motion pictures that take on additional interest when a series of such short subjects are joined together as one subject. Take the subjects of flowers, vegetable gardening, antics of the family cat and dog, or sequences of the children at play filmed over a period of time and at different locales. Or perhaps a series of local happenings—parades, fires, collegiate and school games, Boy Scout doings, etc. Each item, of course, should be properly identified and explained with subtitles.



ALREADY in many parts of the United States, the foliage is taking on the glorious colors of autumn, beckoning cameras and color film and challenging the cinematic artistry of the movie amateur. Let this title caption your record of colorful autumnal vistas. Inject continuity by having people in as many scenes as possible. You might begin with an automobile ride through the park or along the highway backgrounded by the colorful foliage of shrubs and trees. Then, have the family get out for a walk. Make closeups of feet shuffling through the deep carpet of fallen leaves. Show the children vieing with each other in a search for the most gaily colored leaves, pictured in closeup, of course.



THIS title suggests a reel devoted to the everyday visitors to one's home—a robin, squirrel, or one of the neighbor children begging for cookies. Or perhaps the milkman on the route who has won favoritism because he leaves cream and butter regularly! Then there's the paper carrier, the lady next door borrowing the inevitable egg or cup of sugar, and the postman. One movie amateur, lately a cripple, used this idea to film an interesting reel of pictures as he sat daily in confinement at his bedroom window. A gas station operator used the idea to film his regular customers as they drove in for a fillup of gas.



SUGGESTED by this title is a movie continuity in which mother or father goes on a shopping tour and after passing up all sorts of "tested and proven" buys in the line of kitchen items, buys all the new gadgets—trick bottle opener, novel dishmop, fishhook, and other things. What gadgets cannot be found on sale can be concocted by the imaginative amateur in order to give substance to the plot. Arriving home with all the new gadgets, father—or mother—sets to testing them out, and with surprising results. As comedy is the intent of this continuity, "hoke" it up plenty with gags for laughs. Also, the idea could be followed of picturing an inventor demonstrating his newly devised gadgets a la Bob Benchley style.



"SAILING, SAILING, OVER YOUR MOVIE SCREEN. . ." THE NATURALNESS OF ANSCO COLOR FILM BRINGS A NEW THRILL TO PERSONAL MOTION PICTURES.

Taking a stern view—in TRUE COLOR!

LOAD your movie camera with the new Ansco Color Film. Enjoy the pleasure that comes with making lifelike, realistic motion pictures in all the glowing beauty of truly *natural* color. See for yourself—on your own movie screen—how wonderful your color movies can be.

Ask for ANSCO *color film!*



Your dealer has 16mm Ansco Color Film in 50 and 100-foot rolls. And after you see your first movies in *living*-color, you'll surely want to make color slides, too. And you can!

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PICTURES



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You'll find these tips by noted Saturday Evening Post color photographer Ivan Dmitri a big help in shooting better color. 19 color illustrations of subjects you'll want to shoot. Also tells why new, improved G-E exposure meter can help you make every shot count. 15¢ at your photo dealer's. *General Electric, Schenectady 5, N. Y.*

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NEW, IMPROVED
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GENERAL ELECTRIC

News Of What's New . . .

• *Continued from Page 586*

with a convenient knob for critical focusing. Lamp is 300 watts augmented with an effective means of heat dissipation with a minimum of light loss. Also there is a pointer aperture to permit use of pointer with slides. Manufacturer is Ampro Corp., Chicago, Ill.

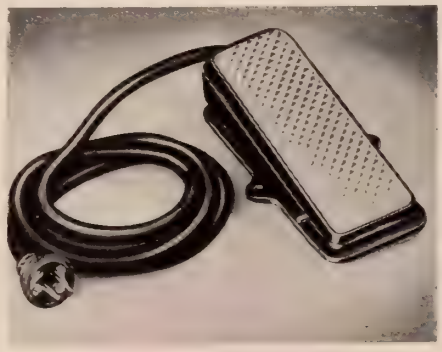


• Takes 400 ft. 8mm. or 16mm. reels

Super Rewind

Replacing their former model, Franklin Photographic Industries, Chicago, Ill., announce their new Super Rewinds with attractive streamlined design. Action is smooth and noiseless. Handle is sufficiently long to insure ease of operation regardless of amount of film on reel. A new type locking device on reel spindle secures 8mm. or 16mm. reels up to 400 feet capacity.

Another new product on the way, according to the manufacturer, is the President Editor complete with film-viewer, splicer and rewinds.



• Foot switch for light control

Foot Pedal Switch

Of interest to the darkroom worker is a new foot pedal switch for series circuits — for enlarger, floodlight, or flashing light in film reversal processes. Switch is ruggedly constructed of cast aluminum. Screw holes are provided in base to permit fastening to floor or machine. Treadle is a diamond plate, non-slip type. Switch is furnished with heavy, approved rubber cord terminated in non-shattering male plug. Switch is high quality snap action type and can be supplied SPST, either normally open or normally closed as long as treadle is held depressed; also it can be supplied SPDT. Power handling capacity is 1000 watts at voltages up to 220 AC or 32 DC. Manufacturer is Electronic Controls, Inc., 44 Summer Ave., Newark, N. J.

Cine Lens Filters

Produced from precision calibrated optical blanks with the color right in the glass, instead of sandwitched in between, is the line of new Omag lens filters which, according to manufacturer, will not fade or deteriorate under adverse conditions. The line includes the new Chroma-A filter for shooting type A Kodachrome film out of doors. In addition to individually mounted filters, manufacturer also offers a Dural sunshade filter holder. The filter discs, incidentally, are also available in pouch kits, made up for use with either black and white or color film. Distributor is Chess-United Co., Emmet Bldg., New York 16, N. Y.



• The Color is in the glass

Sound Effects Records

Standard Radio, 360 No. Michigan Ave., Chicago, Ill., offers the advanced and professional 16mm. filmer a library of mood music and sound effects records for both motion picture and slide film productions. Recorded on Vinylite, these high fidelity discs afford a wide variety of sound effects to bring real-

• *Continued on Page 642*

The New OFFICIAL FILMS PRESENTS

MOM and DAD get a big kick out of these cartoons, too!





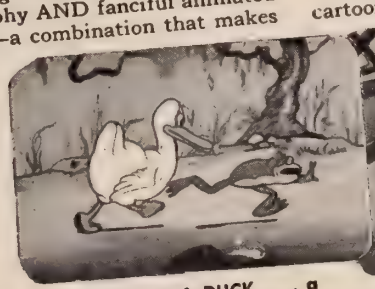
Grownups may say they buy these intriguing "Tiny Tot" animated cartoons just for the kids . . .

But don't be fooled!

For while the young folks love them, *so do the grownups!*

For who *wouldn't* be tickled by the fascinating combination of real-life photography AND fanciful animated drawings—a combination that makes these new films unique—?

Take *A LITTLE BIRD TOLD ME*, for instance . . . a fable of bird life as your kids might see it, with life-size brother-and-sister heroes making the headlines of Walter Finchell's birdpaper. Yes—it's intriguing to *all* ages! And so are the *other* two brand-new "Tiny Tot" cartoons described below!

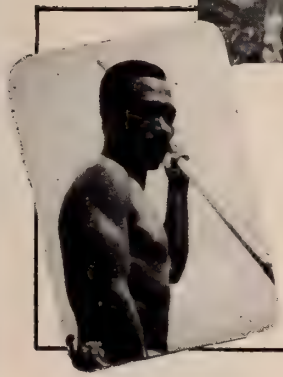




ALONG CAME A DUCK . . . a cute story of how Freddy Frog and a runaway duck become great friends. A real blond little boy acts as the duck's other buddy.

GRANDFATHER'S CLOCK . . . a tale of how little clocks live and play, starring a flesh-and-blood boy and girl and an animated Grandfather's Clock.





PERILOUS PARADISE
See the primitive life of Zamboanga . . . witness natives in ritual dances . . . watch perilous adventure of the pearl divers. Thrill . . . as man meets shark in mortal combat on the ocean floor!

Hymns Magnificent choral singing—inspiring pictorial background make these 16 mm. S. O. F. (100 ft.) reels ideal for group singing in home, church or Sunday School.

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I LOVE TO TELL THE STORY • SHALL WE GATHER AT THE RIVER



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A LITTLE BIRD TOLD ME					
ALONG CAME A DUCK					
GRANDFATHER'S CLOCK					
PERILOUS PARADISE					

PERILOUS PARADISE 16MM SOF—2 REELS $37.50 w. reel & can

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"Cine Autocritic" exposure meter
tells you
how to film better movies

"Cine Autocritic"

gives you a *true* report of the brightness of your subject . . . without influence from unwanted light outside the camera range.

A DeJUR feature—honeycomb-type light baffle placed in front of the photo-electric cell—*restricts* the light acceptance angle to that of the average camera lens. It's "camera-mated" to give *accurate* light value.

Also: pre-set device "freezes" film speed number for instant reading . . . pointer indicates correct "*f*" stop. See the "CINE AUTOCRITIC", the aristocrat of meters... at your dealers. Black-and-white or color movies. DeJUR-Amsco Corporation, 45-08 Northern Boulevard, Long Island City 1, N. Y.

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More of the Equipment You Need
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Information PLEASE

• READERS: *This department is for your benefit. Send in your problems and our technical committee will answer your questions in these columns. If an answer by mail is desired, enclose addressed stamped envelope.*

Fuzziness (F. Rhodes, Hamilton Square, N. J.)

Q: From information contained in two of your booklets I have built a tank and drum and have been having a lot af fun reversing 16mm. positive film, both Eastman and Du Pont, and I have started titling my old films. Because it was easier, I have been using Eastman Dektol developer on both the first and second development. Not knowing anything about processing, we made some preliminary experiments on exposure and development times. With this developer and a correctly exposed film the best time for the first development seems to be 9 minutes at 68-70 degrees.

Our results have been very gratifying to date. We seem to have avoided most of the errors and difficulties mentioned in the book, but we have encountered one condition about which I find no reference in your booklet. Perhaps it is a condition inherent with positive film, and then again it may be an error in procedure. Close-ups look very good, but objects taken at medium or greater than medium distances appear fuzzy; images aren't sharp and crisp. Incidentally, we find that in ordinary bright sunlight, F/3.5 seems to be the best exposure. If the sun is very bright with considerable sky in the picture, F/5.6 is better. Does this sound right to you? It is not quite in accord with the data in your booklet.

A: Concerning your experiences in film processing, any fuzziness that occurs in the image is due to the photography, rather than to the developing process. A stop of F/3.5 is quite wide and you naturally will not get the depth of focus you would when exposing at a smaller stop. If the scenes referred to were shot at F/3.5 then undoubtedly your trouble lies here. We realize, of course, that using the slower type of film you must naturally use a wider stop. If you wish a greater depth of focus then it will be necessary to use faster film in your camera so that you may shoot at a stop of F/8 or smaller.

Sound Tracks and 16mm. (L. Gardner, Long Beach, Calif.)

Q: What type of first and second developers should be used on a variable area sound track? A variable density track? I have in stock Eastman's S.O.F. No. 5301 positive film and also Eastman fine grain No. 5372 stock. What is the approximate Weston rating on such films? I would appreciate some good formulas for first and second developers for sound tracks. Where can I obtain a glow tube, or crater lamp for recording a variable density track as well as a lens system of quartz?

A. 1: For a variable sound track development a developer of the type recommended by Ansco in Home Movies' book on reversal development. For developing a variable density track a developer of the type recommended by DuPont in the same book. The kind of second developer used is immaterial. Any good MQ developer is all right. D-72 is very good.

A. 2: With the average reversal development most positive stocks will run Weston 6 to 8 in daylight and 2.5 to 3 in Mazda.

A. 3: You can make a better reversal dupe than a negative reversal dupe. However, if the work is done on the best type of non-slip printer with precision control throughout all the processing steps, the results will be about the same. Both methods have produced excellent results.

A. 4: See answer to question No. 1.

A. 5: If local radio stores do not carry glow tubes try one of the larger mail order houses such as Allied Radio. Chicago, Ill.

Auxiliary Lens (L. E. Gearing, Bluffton, Ind.)

Q: I have a Revere Double 8 Movie camera with an F/2.6 lens. Will you please tell me what kind of an auxiliary lens I will need on a titler for a 4"x3" field?

A: In ordering an auxiliary lens which will enable you to photograph a 4"x3" card with your 8mm. camera, specify a 4 diopter lens. With this lens in place before your camera lens, set title card 10" from auxiliary lens.

Fixed Focus Lens (Charles Wollman, New York City, N. Y.)

Q: I would like to know if a fixed focus Bausch & Lomb f/2.8 lens is adequate to meet general picture conditions? Is there any advantage in an F/1.9 focusing lens to warrant a change?

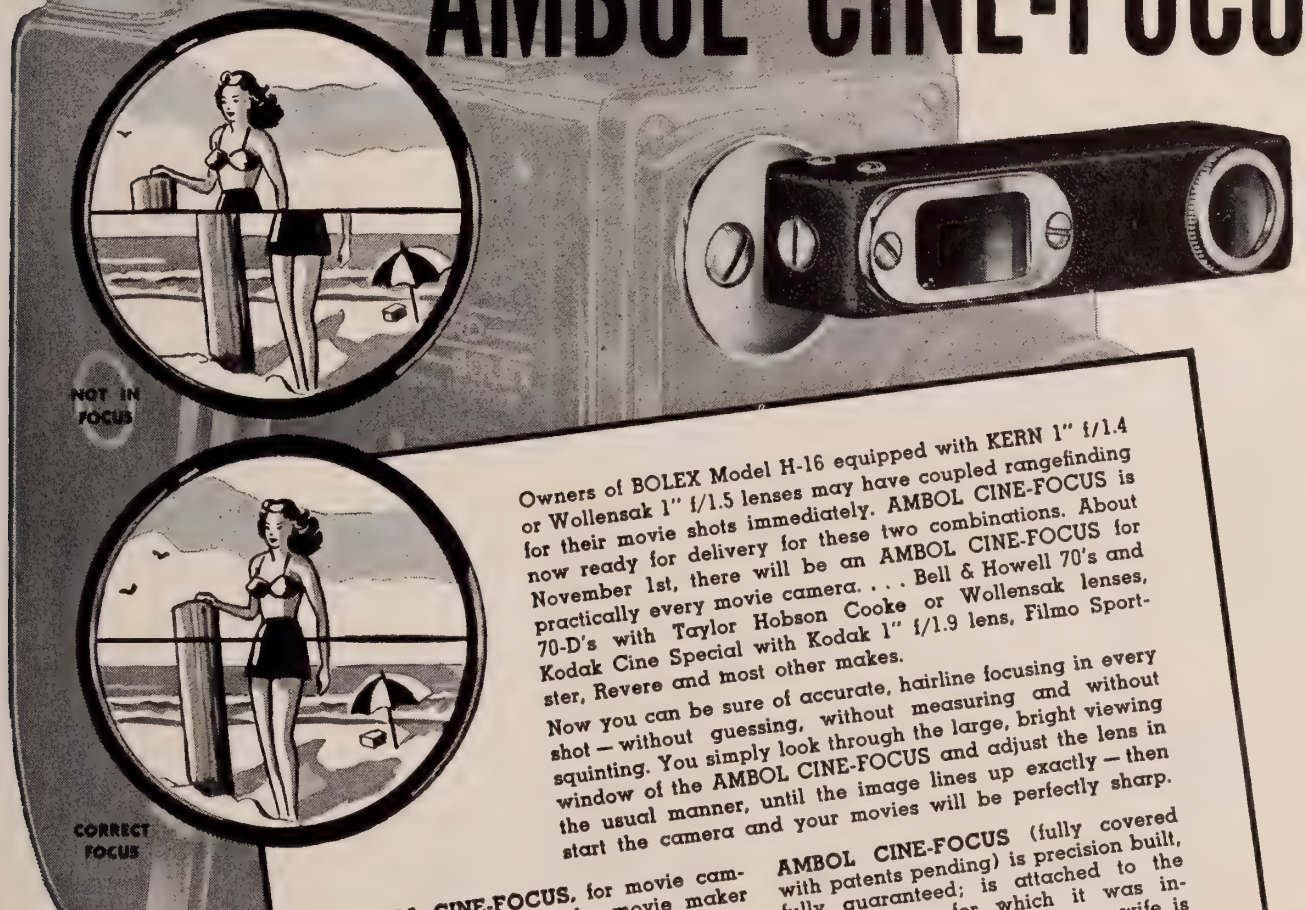
A: Unless you intend to do considerable filming under adverse light conditions or you plan to do shooting outdoors at night or indoors with inadequate light, we should say that your

• *Continued on Page 638*

Announcing....

...the first split-image, coupled rangefinder...designed especially for movie cameras

AMBOL CINE-FOCUS



Owners of BOLEX Model H-16 equipped with KERN 1" f/1.4 or Wollensak 1" f/1.5 lenses may have coupled rangefinding for their movie shots immediately. AMBOL CINE-FOCUS is now ready for delivery for these two combinations. About November 1st, there will be an AMBOL CINE-FOCUS for practically every movie camera. . . . Bell & Howell 70's and 70-D's with Taylor Hobson Cooke or Wollensak lenses, Kodak Cine Special with Kodak 1" f/1.9 lens, Filmo Sport-ster, Revere and most other makes.

Now you can be sure of accurate, hairline focusing in every shot — without guessing, without measuring and without squinting. You simply look through the large, bright viewing window of the AMBOL CINE-FOCUS and adjust the lens in the usual manner, until the image lines up exactly — then start the camera and your movies will be perfectly sharp.

AMBOL CINE-FOCUS, for movie cameras, does more for the movie maker than any accessory yet offered. It saves film by removing the most prevalent cause of out-of-focus movies, "guess-focusing". You do not look with CINE-FOCUS and guess the distance to be, say 15', rather, you look through CINE-FOCUS and get the range in a split second and say with confidence, "right-on-the-button!" Result — better movies every time!

AMBOL CINE-FOCUS (fully covered with patents pending) is precision built, fully guaranteed; is attached to the movie camera for which it was intended, even by a man whose wife is the mechanic in the house, in less than five minutes. Beautiful in appearance, positive in operation and worth its weight in gold to the movie maker who wants definition and beauty in his movies. Order your CINE-FOCUS from your dealer or write for descriptive literature.

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WINKY THE WATCHMAN







. . . a new 16mm sound COLOR movie by

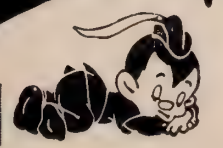
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"Winky the Watchman" is a delightfully charming film which combines lessons in care of teeth with entertainment acceptable to 60 year olds as well as those only six. Although it is designed essentially to stimulate dental care, its general nature is such that it can be fitted into any health program, whether on teeth or general nutrition.

"Winky the Watchman" stresses only care and watchfulness. Boring, detailed particulars are avoided. Attention to the film is thereby assured, and the teacher may herself prescribe specific methods applicable in accordance with individual programs and needs. You really can't appreciate "Winky" until you meet him in person. In fact, he's so delightful that you can run him as a straight entertainment film.

Running Time: Approximately 8 Minutes
Purchase Price: $100.00 — 16mm Sound Only — Technicolor

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Titling IS Easy!

If You've Just Begun To Make Movies, Remember Titles Are Important And Are As Easy To Film As Pictures

By WARREN GARIN

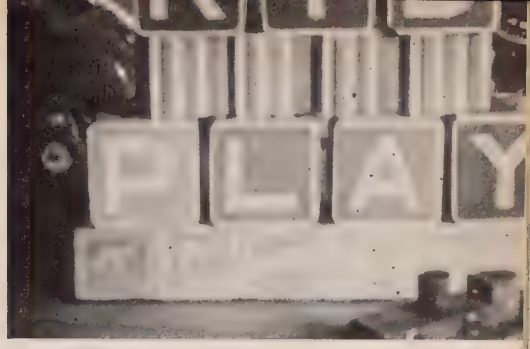
IF YOU are one of those who says, in effect, "If I could just aim and shoot and thus make titles as easy as pictures, I'd always title my movies!", I say, "Well, why don't you?"

The aura of mystery the beginning amateur imagines surrounds the making of titles is pure myth. A bugaboo. You can make titles with your camera—even without a titler and probably without that extra little accessory we term an auxiliary lens.

If your camera lens is in focusing mount and will shoot objects as close as 2 feet, you can photograph titles approximately 7 by 9 inches in size. At a distance of 30 inches the same camera will photograph titles 9 by 12 inches in size without any gadgets whatever. If your camera lens is fixed focus and otherwise will not focus upon objects at close range, slip an auxiliary lens over front of it and you can shoot titles as close as eight inches.

Auxiliary lenses are inexpensive, so cost of this item need not deter you in your aim to make titles. Such lenses—also known as portrait lenses or supplemental lenses—can be purchased from any well stocked camera store. They can be purchased from optical supply houses, too. Many amateur filmers buy inexpensive reading spectacles from the dime store, remove one of the lenses, and use it as an auxiliary for title making. Such lenses are made in standard diopter sizes, plainly marked as to diopter rating and corresponding focusing distance. What the auxiliary lens does, in effect, is to convert your standard camera lens to short range focusing. When the camera lens is set at infinity and the auxiliary lens placed in front of it, it will focus sharply upon a title or object set the distance corresponding to the diopter rating of the auxiliary. A 5 diopter auxiliary lens, for example, calls for shooting at a close range distance of 8 inches. Thus, if you want to photograph printed or typewritten title cards, you can do so using the proper auxiliary lens on your camera. Not all titles must be filmed at close range,

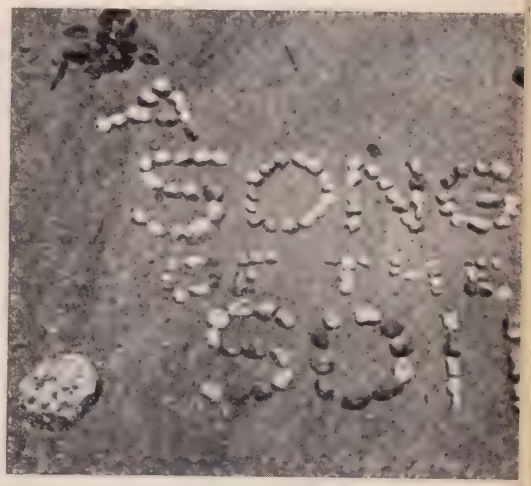
• *Continued on Page 638*



• Here children's toy blocks were used at Christmas to compose a main title for a holiday movie.



• Dime store birthday cake letters make excellent title letters, give third dimension effect.

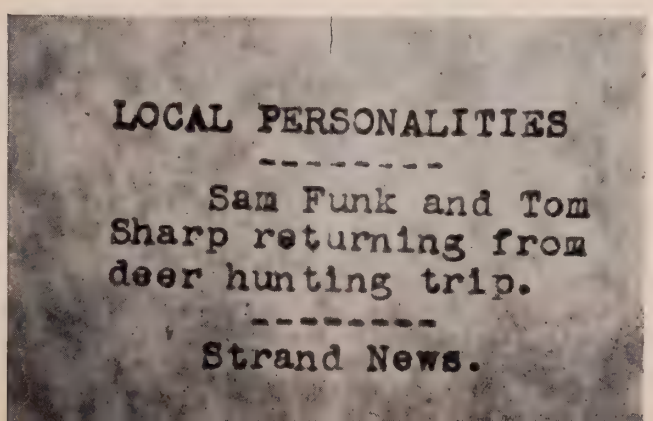


• No titler was needed for this main title. Stones were arranged to form the words and the setup filmed with camera hand held.



• Signpost and markers in national parks and other locations offer ready-made titles for travel and vacation films.

• Typewritten titles can be attractive when carefully arranged over a decorative background.





● In the movie, from which this scene was taken, the man jumps from the sidewalk to top of wall with the greatest of ease. A champion athlete? Not at all! The magic feat was accomplished not by the man but by the cameraman who made the picture—filming with his camera upside down. This is just one of many interesting cine tricks to be accomplished by "reverse action."

Reverse Action---Easiest Of Trick Camera Effects

With Your Camera Filming Upside Down, You Can Make Men Jump High Walls, Swimmers Dive In Reverse And Other Novel Trick Effects

By LARS MOEN

EMERSON, in one of his enduring essays, suggests that if we are bored with the world about us we might well try looking at it upside down, between our legs. As he remarks, it is amazing how different even the most familiar things can appear when seen from a new angle.

Similarly, if the world as seen through the viewfinder of your cine camera has taken on a too familiar look, try a little upside down filming. In this case, fortunately, it is not necessary to go to the gymnastic expedient of filming between your legs, since the camera, unlike the human eye, can itself be turned upside down.

Nothing new is being stated when we point out that a shot taken in this way, then turned end for end and projected, will be perfectly normal in every way except for one thing—everything in it will happen backward. Articles in this magazine have dealt with this, again and again; so have most of the books on substandard filming.

However, here we have set ourselves a slightly different purpose. Not "tricks for the sake of tricks" but "tricks for the sake of story." Tricks, as such, will soon pall on most cine filmers; under the broader heading of "special effects" they will continue to be useful as long as the amateur continues to make films. There has been too much space devoted to tricks as an end in themselves. We are going to try here to show their place in the movie maker's everyday tool-box. Last month, we laid down a principle in this respect, which is worth repeating here:

> *A trick should be used only when it adds something useful to the sum total which could not be accomplished by unvarnished, straightforward filming.*

With this in mind, suppose we dig a little deeper and try to find out what "upside down filming" can accomplish for story, and how it can help us make better pictures. (From this point on, for the sake of simplicity, we shall refer to it as "reverse action.")

Note, first of all, that there are two quite distinct kinds of reverse action shots, giving substantially different effects. (A few borderline cases might be considered as belonging to one or the other, according to the circumstances.) The two categories of Reverse Action are:

1. The action is staged *normally* but filmed in reverse. The result is usually completely unrealtistic. Mostly for comic effects, though it has an occasional place in fantasy. Time and sequence move backward, in reverse.
2. The action is staged *backward* and is filmed in reverse. The result is usually realistic. Mostly for melodramatic effects, which would be to dangerous or too difficult to do normally. Time and sequence move forward, normally.

In the first category, the effect is to make motions go in an opposite direction; to reverse the sequence of a chain of events, even though in real life they would be irreversible; to put effect before cause.

As examples of this, the following may be cited at random:

An airplane taking off is filmed with reverse action. The result is a plane landing tail first.

A boy drops a bottle of milk on the sidewalk, where it smashes to bits. Effect: A great pool of milk and broken glass pulls itself together, takes on the shape of a milk bottle, and leaps into the boy's hand.

A child is filmed sliding down hill on a toboggan or sled, or down a play slide. Effect: He slides up hill at great speed.

A bonfire is filmed as it consumes some rapidly combustible material. Effect: As the fire blazes, the quantity of fuel in it grows constantly greater.

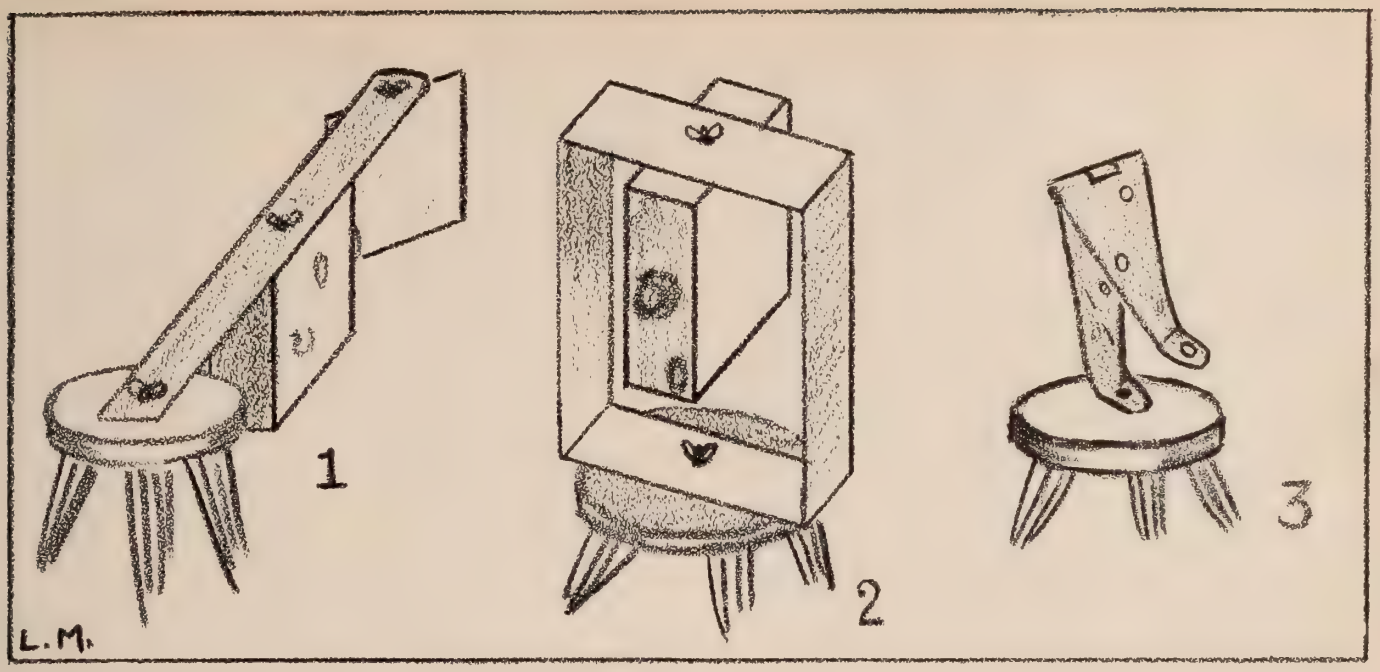
A diver is filmed going off the highest springboard available. Effect: He makes a fantastic leap from the water to the springboard.

A wrecking crew is filmed while blowing up an old building. Effect: A great heap of debris leaps into the air, creating a cloud of dust, which settles

Home Movies

MAGAZINE

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● Primarily suitable for 8mm. cameras, these are typical of gadgets used to make upside-down filming more convenient. Left, a rigid strip of metal supports the upside-down camera and a mirror at 45 degrees. A ¼ inch 20 thread machine screw holds the camera, and the strip is similarly tapped to take the tripod screw. Center, an ordinary cigar box with top and bottom removed serves as a reverse filming bracket for a light weight 8mm. camera. Quarter inch holes, a nut for the tripod screw and a bolt or machine screw to fasten the camera are all that is needed. No provision is made for a mirror to turn the shot the right way. Fig. 3 shows how a heavy hinge, suitably bent, drilled and tapped, forms a camera support for both normal and reverse filming—the latter by simply flipping the camera over. Tripod mounting, in each case, should be extremely rigid to insure absolutely steady camera.

back to earth in the form of a perfectly intact building.

A snowball (preferably soft) is filmed hitting someone in the face. Effect: A snowball bounces from someone's face out of the scene.

Baby is filmed blowing soap bubbles, which burst in the air. Effect: Soap bubbles appear magically in the air, settle to the pipe, grow smaller and smaller, then disappear.

Uncle is filmed blowing out great quantities of thick cigar smoke. Effect: A cloud of smoke appears in the air, then is gradually sucked up by Uncle, who then blows it back into the cigar.

So much for the first category. Now for the second. The effect is to create the illusion of action which would have been more difficult or dangerous to film normally. Time sequence is normal in the final result, but in the staging we put effect before cause. For example:

We wish to have a character run down by an automobile—too dangerous to film normally. So we place the character suitably, with the car already jammed up against him, then back the car smartly away as we film in reverse.

A character is stabbed with a knife—too dangerous. So we start with the knife already against him, and draw it away as the camera records the action upside down.

The hero's head is rocked back by a terrific blow to the chin. Not necessarily dangerous, but probably uncomfortable to film normally. So we start with the hero's head tipped well back and the fist against his chin. He pushes the fist forward with his chin, the arm is jerked back, and when filmed in reverse the effect is perfect.

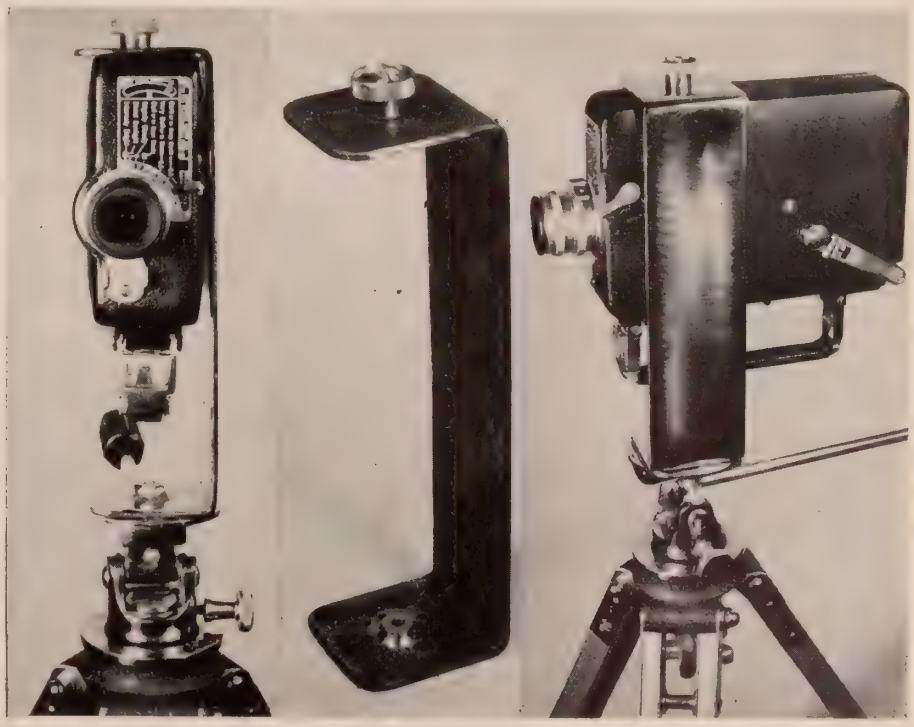
A knife is thrown across the room and sticks in the wall near the hero's head—definitely dangerous action. So we stick the knife loosely in the wall, with an invisible wire or thread attached to the handle. The scene is started with the hero registering astonishment, then moves backward as the knife is jerked out of the picture.

Fish leap out of the water into the angler's hand—Impossible normally—so we stage it with the fisherman throwing the prey into the water, filming in reverse.

A tray filled with dishes is thrown a considerable distance to another character, who catches it intact—practically impossible normally. The first character throws the tray, filmed normally. The second also tosses it, in another shot which is filmed in reverse.

A man comes out of the water smoking a lighted cigar. Impossible, so we

● *Continued on Page 636*



● Pictured above is the simplest type of gadget for the amateur to make to achieve reverse action filming: a piece of strap iron, bent at both ends, is drilled and tapped at one end to permit mounting it on tripod, and drilled at the other end to receive a ¼"-20 screw to hold the camera in upside down position as shown.

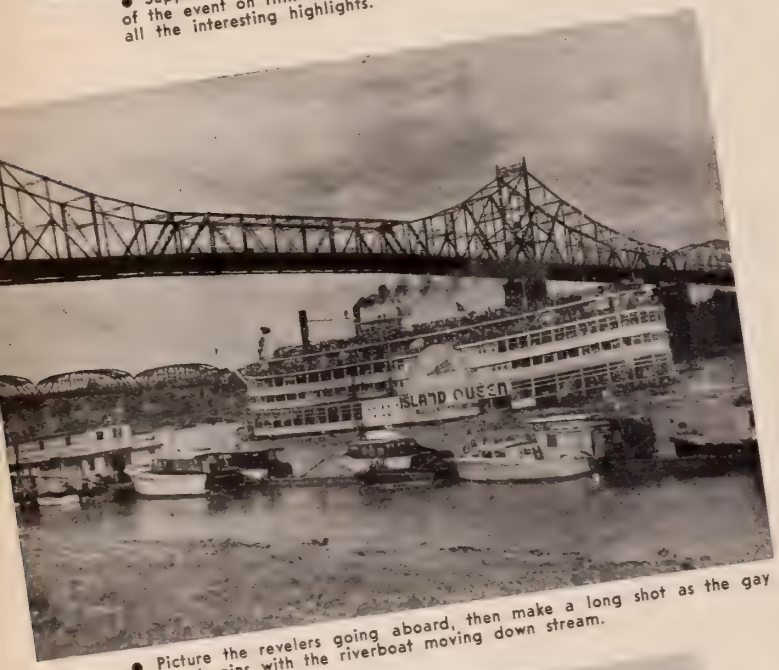
Promotion With Movies

Is Your Club, Church Or School Planning A Money Raising Event? You Can Make It A Success With A Well Planned Promotion Film

By HAL WOODARD



● Suppose your club is planning a riverboat excursion. Wouldn't a preview of the event on film help boost sale of tickets? Such a film should picture all the interesting highlights.



● Picture the revelers going aboard, then make a long shot as the gay voyage begins with the riverboat moving down stream.



● And what awaits the prospective excursionists at end of the voyage? An afternoon at an amusement park? Then show the highlights as a fitting climax to your presentation.

RECENTLY I returned from the movies with an indelible impression on my mind of the super-glamorous travelogue shown on the program. And there followed an almost overpowering desire to heed the narrator's advice to set off at once and see fascinating old Zamboanga.

Time passed, of course, and I regained my sales resistance, but if someone had whispered, as I left the theatre, that "the Zamboanga special is leaving right away," this article probably would have been written somewhere at sea instead of within the confines of my office.

After returning to the land of reality, upon exiting from the theatre, the thought occurred to me that this power of the motion picture could become quite useful as a means of exploitation for the movie amateur. Let us say that the majority of movie amateurs are members of some sort of organization—a lodge, church group, or perhaps just a nameless by-lawless group organized for the purpose of playing pinochle every Saturday night.

Whatever the function of the gathering, it is quite possible that the need arises at least once each year to promote some kind of entertainment-providing money-making venture, an affair that requires plenty of advance publicity to put it across.

Now suppose such a job was handed you as the elected chairman. Would you reluctantly decline it or accept the responsibilities grudgingly in anticipation of a disagreeable task? Well, if you consider the persuasive power of a travelogue, such as the one on Zamboanga I saw, isn't it just possible that this same technique could be applied to a club picnic, an excursion or a photographic tour by chartered train for your fellow filming enthusiasts? Consider the power of the screen to sell your proposition, to make *you* the most successful entertainment chairman ever to be assigned the rather thankless job.

No matter what form the affair takes, this interest-stimulating plan consists merely of preparing a movie pre-

● *Continued on Page 631*

QUEEN'S GARDEN at Bryce Canyon is pictured at right, a camera study by Hal Rumel which offers an excellent background for a main title for a travelogue on Bryce or other travel films. Shoot at a distance of thirty inches, using a 1.25 diopter lens before your camera lens set at infinity.





● Preparatory to descending to the floor of Bryce Canyon for picture and movie making, visitors assembled on veranda of Bryce Canyon Lodge. Among the group was visitors from seven states.



● Picture making began with camera set up on the canyon rim. Here opening shots were made. Thiriot watched over the movie makers, cautioned them against excessive panning, advised on exposure settings.



● Here a group of filmers have stopped along side one of the trails to shoot a distant peak. Careful composition was constantly stressed as an aid to better movie making.

Bryce Canyon Filming Tour

By RICHARD V. THIRIOT

ONE OF THE tendencies in filming pictures in unfamiliar places is to stay within the narrow confines of the beaten path. What results is that your pictures are little different from those of your friend or neighbor who also visited the same place.

Take Bryce Canyon, for instance—that colorful, awe-inspiring national park in southern Utah. Viewed from the rim, it is a breath-taking sight and most cameraists are content to get a few shots of the canyon from this point. As a result, most people today are able to recognize pictures of Bryce Canyon without a title or caption. What many of these picture makers have missed are the less familiar but rare and colorful vistas to be seen along the canyon trails and from the canyon floor.

One of the several educational projects planned for readers



● The Saturday morning party pauses in its descent to the canyon floor to shoot the ever changing panorama of fantastic rock formation that is Bryce Canyon.

● On the canyon floor, filmers find new interest in filming the rocky formations from low angles. Fleecy white clouds against deep blue sky enhanced picture compositions.



by HOME MOVIES was the series of personally conducted photographic tours of Bryce Canyon on August 17 and 18 under the guidance of this writer. The first tour took place Saturday morning, August 17, when I led a large gathering of camera enthusiasts to Sunset Point for early morning shots of the canyon. Then the party proceeded down colorful Comanche trail to the floor of the canyon. Along the way the party stopped for shots of such picturesque landmarks as the Queen's Garden and of the inspirational monolithic formation known as Queen Victoria.

Here are to be seen colorful rock formations suggesting gigantic sculptures of pipe organs, bridges, castles and even whole cities in miniature. And to enhance the picture making, our enthusiastic party was blessed with the familiar bright sunshine and deep blue sky which has become a tradition at Bryce.

At 2 o'clock that same afternoon, another group of picture makers begun the second of the scheduled tours. In the party was just about every make and model of cine camera and, oddly enough, the number of 8mm. and 16 mm. cameras was just about even. Nearly everyone was shooting color film. In the group were visitors from New Jersey, New York, Pensylvania, Texas, California, Oregon and Utah.

The following morning, another group gathered at Sunrise point prepared to follow the same picture making program as those who went along on the initial tour the previous morning. Unfortunately clouds obscured the sky and good pictures from Sunset point were not feasible. We then proceeded down the trail to floor of the canyon. In the meantime, the sky cleared, and by the time the cameraists reached the floor of the canyon, the sun came out bright and the sky was decorated with those fleecy puffball clouds that add so much to a vista in picture making.

Coming down with me from Salt Lake City were Wendell Taylor, Gus Liebelt and Mrs. D. H. Cameron, all members of the Utah Amateur Movie Club. We arrived Friday afternoon, preceding the scheduled tours, and brought along a number of films which we screened for visitors at Bryce Canyon Lodge that evening. Purpose of this screening of films was to afford an opportunity to speak to the visitors about the good and bad points of movie making as a prelude to the advice that was to be given the following two days during the photographic tours.

Films screened were *The Minor Miner* by Wendell Taylor; *Family Affairs*, by Mrs. D. H. Cameron; and *Week End For Three*, filmed at Bryce Canyon a couple of years ago by this writer and subsequently awarded a trophy in HOME MOVIES' annual contest. After the show,

• *Continued on Page 633*



o In "Notorious," director Alfred Hitchcock again demonstrates his rare ability for composing each shot with high dramatic emphasis.

MOVIE ANALYSIS

By ELI WILLII

NOTORIOUS

Directed and produced by Alfred Hitchcock. Written by Ben Hecht. An RKO Picture. Starring Cary Grant, Ingrid Bergman, and Claude Rains.

★ START with Ingrid Bergman and Cary Grant, add the clever writing of Ben Hecht, mix together with the directorial ability of Alfred Hitchcock and the result is bound to be an entertaining motion picture. "Notorious," regardless of what might be said about its cliche story, does provide a diverting evening at the theatre. While it is hardly as good as expected, considering all the talent involved, it is definitely a very slick job of film making.

We have grown to expect that any motion picture bearing the name of Alfred Hitchcock will be interesting and exciting. Though "Notorious" doesn't compare to some of his previous

• *Continued on Page 633*



• Recommended for study is the scene between Claude Rains and his mother in the latter's bedroom when Rains reveals he has discovered Bergman is a U. S. secret service agent.



● The novel entrance and modern ceiling height slanting windows are not the only unique innovations of this "House of Ideas" featured at recent Indianapolis Home Show. The living room also provides convenient projection facilities for showing home movies.

Accent On Movies

Planning A Home? This "House Of Ideas" Features Built-In Home Movie Projection Facilities

THERE'S a little Indiana home that is never going to lack facilities to entertain young and old. It is the "House of Ideas" featured last May in the 21st annual Indianapolis Home Show and now nearing completion upon its permanent site in Brockton addition, a suburban development of that city.

This is truly a house of ideas because incorporated in this five room, masonry constructed house are a lot of new and modern features that ordinarily would be expected in more expensive homes. And not the least of these ideas is a built-in cabinet with a home movie projector at one end of the living room. The projector cabinet is one of several such compartments that fill the entire wall space around the brick and marble fireplace.

On the opposite page is a cutaway illustration giving a birdseye view of this charming living room, with the facilities for screening movies shown in the shaded area. Here the cabinet door may be seen in lowered position with the projector ready for showing films. To the left are the reels of film—the home owner's private film library—with each subject neatly labeled and filed. On the cabinet door may be seen the listing of films, catalogued according to subject and complete with description as to content and footage.

With this setup, the movie amateur cannot help but obtain the maximum of pleasure from his hobby. So often it is the endless trouble of getting projector and films from a distant clothes closet or cupboard and then locating and setting up the screen that keeps a movie hobbyist from getting more pleasure from his movies. With this modern scheme made a part of one's living room, the amateur need only lower his projector into place, thread a reel of film in the machine, and the show begins in a matter of minutes. And without the usual room light trouble, too, for the snap switch controlling all room lights is located on the wall within easy reach of the projectionist.



● You can't see it but the home movie projector is there in the closed cabinet above the desk to left of the fireplace. Cabinet door to the right, which drops down, serves as a shelf for the projector which is bolted securely to it. Door swinging open on left reveals the movie film library and alphabetical index.

Other utility features afforded at this end of the living room are shown in the photo of the interior: there's a built-in desk with a built-in radio in the wall, plus a telephone, typewriter, miscellaneous cabinets, book shelves, nooks for ornaments and a "tack board" near the telephone for keeping 'phone numbers and messages.

Leslie F. Ayers, young Indianapolis architect, devised the motion picture facilities for the "House of Ideas" in response to demands from countless movie hobbyists for home plans offering more convenient means for showing films and slides. Since the house was first exhibited at the Home Show where it was inspected by approximately 125,000 persons, many have sought to reproduce the house.

By ALLEN A. WHITE

From other states hundreds of inquiries have been received regarding various new features and innovations of the house.

The movie projector, which was installed by L. S. Ayers & Company, Indianapolis department store which furnished the house, is securely bolted to the cabinet door which serves as a shelf when the machine is in position for operation. When the door is closed, the projector fits into a recess in the wall which incidentally, is large enough to accommodate a sound projector, such as the Bell & Howell, should the hobbyist later go in for sound movies.

The pictures are projected on a screen at opposite end of the room. Mr. Ayers explained that the original plan for the room called for installation of a roller beaded screen in a cornice across end of the room with a motor drive that would enable it to be lowered or raised by the turn of a switch at the projector base. In this manner, screen is concealed when not in use and eliminates the need of getting screen from a remote locker and setting it up each time movies are to be shown.

However, in the event the home owner does not want to go to this expense, a piano or some other suitable article of furniture may be placed permanently at the far end of the room opposite projector and a portable screen mounted upon it when needed. Facilities can also be provided for sound movies, such as the speaker wires from projector to screen permanently laid in conduit with suitable connecting and outlet boxes, and a built in speaker in wall, ceiling or decorative cornice, Mr. Ayers explained.

Another novel feature of the living room is its front splayed walls, a modern architectural innovation which permits the double-pane windows to slant outward under wide eaves of the low, spreading roof. This paneled window area reaches from floor to ceiling and is 18 feet wide.

Such a large window area does not mean movies cannot be shown in the daytime. The windows in this room and similar large windows in the adjoining dining room are hung with heavy drapes operated on pull-cords. Inside at the base of the windows in the living room and dining rooms are box gardens filled with growing plants. Other plants in pots on tiny window shelves lend additional decorative charm to the room.

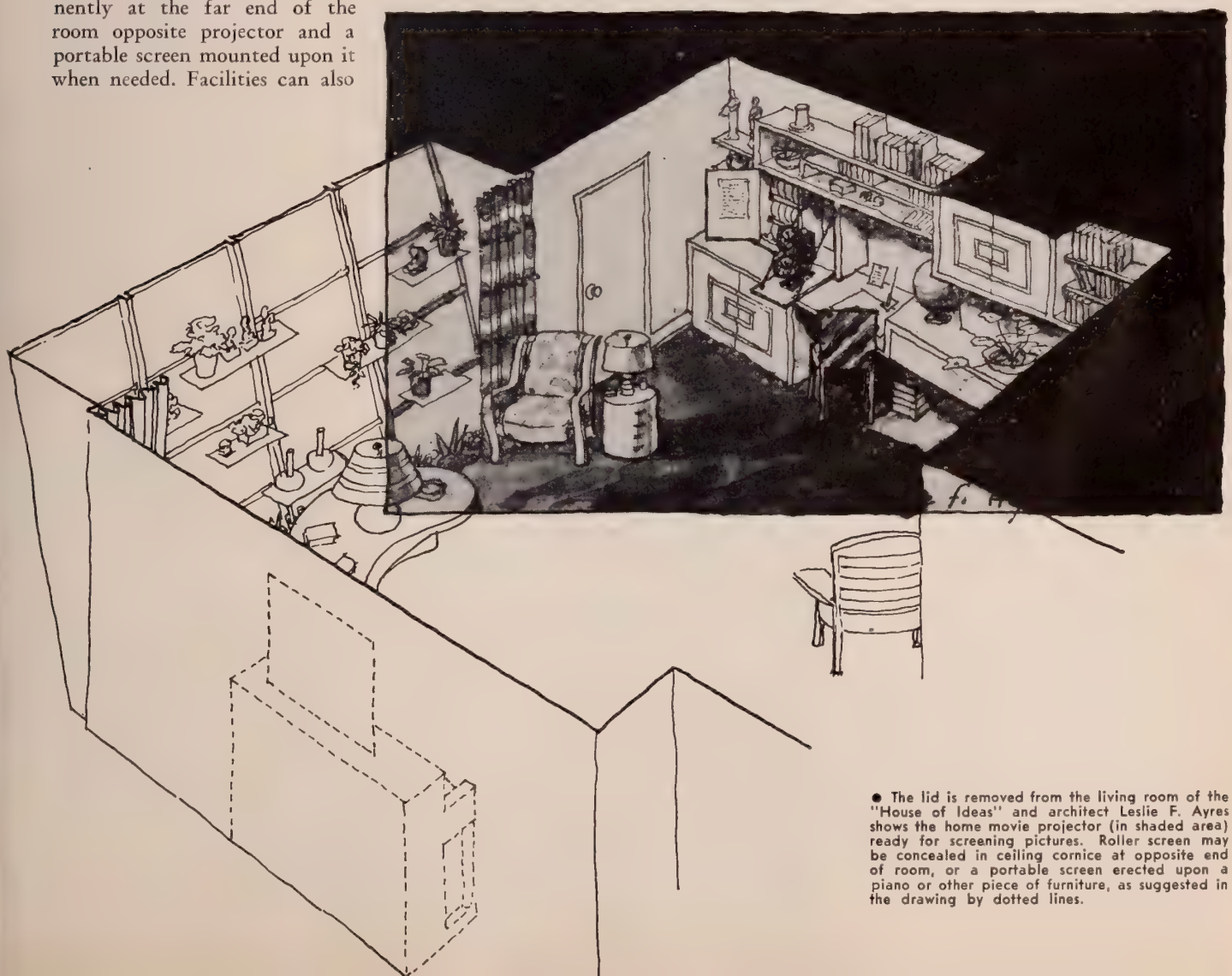
The "House of Ideas" has all its rooms on one floor. There is no basement. The living room is 11 feet wide and 20 feet long—affording a very satisfactory screen area by virtue of the lengthy throw from projector to screen. A wide opening to one side joins this room with the dining room, 9 feet by 8 feet 6 inches, making a large area when entertaining a group of guests for a showing of home movies.

A buffet bar separates the dining room from the kitchen. There is no wall between the two rooms—just the bar with two gaily colored upholstered stools on the dining side, offering a convenient place to dispense refreshments between home movie show intermissions.

The kitchen side conceals the sink and drainboards. Another slanting, ceiling-high window looks off the kitchen, as well as the dining room, upon the rear garden terrace. Off the kitchen is a passage to the utility room. This large room is lighted with large corner windows. One corner of the room serves as a year-around spot to raise flowers indoors. The other contains a hobby bench replete with an inviting array of tools. It is also an ideal workshop for the home movie fan where he may set up his titler and editing equipment.

Also in the utility room is an automatic, oil-burning heater, electric washer and electric water heater, plus a spacious storage cabinet. Access to the utility room is also possible from the one-

• *Continued on Page 641*



• The lid is removed from the living room of the "House of Ideas" and architect Leslie F. Ayres shows the home movie projector (in shaded area) ready for screening pictures. Roller screen may be concealed in ceiling cornice at opposite end of room, or a portable screen erected upon a piano or other piece of furniture, as suggested in the drawing by dotted lines.



● When filming indoors, one location may call for a different camera setup, lighting angle and light intensity than that of another location. All this must be determined well in advance if confusion and annoyance is to be avoided in filming movies at parties.

INDOOR LIGHTING FOR PARTY PICTURES

These Tips Will Lead To Better Indoor Filming Of Your Festive Holiday Movies

By DON MOHLER

IF YOU are sometimes puzzled at whom to aim your camera and what to have him doing, the approaching holiday season can solve this problem for you. Hallowe'en, Thanksgiving and Christmas are bright spots on the remaining pages of 1945's calendar and your cast for interesting movies is prearranged when people get together for a party or a visit during the festive days ahead.

As a rule no special direction nor prepared shooting script are necessary to make an interesting movie of such groups. Simply picture them doin' what comes naturally at a party and you are assured of an entertaining film that needs only a little skilful editing and titling to make it screenable.

It should be remembered that when kids, and grownups, too, get together to have a good time, they do not want an ambitious movie cameraist making a pest of himself by intruding with his camera and lights and interrupting conversations and games while an impromptu shot is being made. On the other hand, the movie maker doesn't want to waste film; so it is incumbent upon him to prepare his filming project well in advance—to decide how much film he wants to shoot, the scenes he wants to film, and most important, his lighting.

Generally a party is a lot of people and it is not usually productive of success to try to shoot a lot of people all at once. So plan to film them one at a time in representative scenes and these will add up to a lot of people in the final screened result.

It will pay to keep everything as simple as possible. This includes action, location, lighting, the equipment you use and the division made between long shots, medium shots and closeups. These things are inter-related and that's why it is necessary to plan in advance. Let us review the list once more.

Action.
Lighting
Location
Equipment
Division of Scenes

Let's take location, for example. If we have an apple ducking sequence in your movie, we are practically forced to change our location to the kitchen and to shoot at floor level. This new location, if the kitchen is small, may make it necessary to confine action to only one or two people. The lighting will have to be brought down to the level of the action and may be complicated by reflecting surfaces such as the white front of a range or refrigerator in the background. This again may call for a change in angle, in order to avoid this lighting trouble. And whereas clamp-on type lighting units may be perfectly all right in some other location in the house, you may find that there is nothing handy to fasten the fixture to in your kitchen and not room enough to move in chairs or ladders or other supports. Therefore if equipment does not include lighting stands, you may have to borrow some if you find such a shot essential to your movie. A change in any one factor, you see, calls for a change perhaps in all the other factors.

I have tried several times to get party action by using a pair of reflector pho-

● The same fundamental lighting that was used for this shot generally can be used for all other shots incident to this subject, with slight modifications, perhaps, according to the demands of the scene.





● Here is an effective closing shot for a children's party movie. The basic lighting idea described by the author was employed here—floodlights at either side of the camera and a photospot high overhead.

tofloods fastened to a bar beneath the camera on the tripod, so that one was located just to each side of the camera for over-all flat lighting. With this rig I have attempted to move about following action wherever it might occur. Frankly this is not always satisfactory. It is difficult to keep correct exposure especially when shooting in color, with a moving camera. The difference between the camera (and therefore the lamps) and the subject cannot be estimated with sufficient accuracy to get uniform exposure. Also there is considerable trouble with wires getting tangled or pulling out of receptacles or with people getting mixed up with them. A much more successful method is to pick two or three key locations where action is bound to occur, such as the entrance to the home for the arrival of guests, the party table and the game center, if games are played or other entertainment is provided, and after the photofloods have been set up, take a dependable exposure reading with your meter.

That also takes care of shooting distance too. You will further simplify things by deciding ahead of time that you will stick to the ideal distance for each shot, instead of using a long shot, medium shot, close-up technique which is so valuable in establishing the general scene, the specific action and then the intimate detail. At parties it doesn't become so important. Therefore stick to all medium shots on one location, all closeups on another, etc.

The lighting you use and the equipment with which you get it are of course closely tied together. You want all the light you can get, therefore on most home lighting circuits you will use three No. 2 Photoflood lamps (see "Triangle Lighting," HOME MOVIES, for July, 1946). That's the maximum amount of wattage you can put on one average home lighting circuit. Plenty of extension cords, some means of supporting the photoflood lamps, and a definite, simple scheme for using them are all essentials.

Probably the simplest way to light any movie scene is to have enough light on the main subject, balance the lighting, and be sure to expose correctly. A party is no place for the average movie amateur to worry about trick lighting, back lighting, background illumination, diffusion, or any of the other lighting controls that might be applied to more leisurely filming. Therefore I'd use two No. 2 floods right at the camera to establish basic exposure and general over-all illumination. I would use a third lamp high to one side to give modeling and sparkle to the scene.

An ideal lamp for this purpose is a reflector photospot which has about eight times as much intensity straight ahead as the regular reflector photoflood lamp. It could therefore be used at the same distance from the subject as the lamps at the camera. Since there are two lamps at the camera you will have about one-fourth as much light from the camera position as you have to the side. This four-to-one contrast is not too great for color film and is perfectly adequate for black and white filming.

Three pictures suggesting three different party filming ideas appear at beginning of this article. In each instance, fundamentally the same kind of lighting was used. Take the Hallowe'en picture of the boy and girl ducking for apples. Note that there is plenty of general, over-all illumination from the camera position. Also note that the camera has been aimed at an angle to the background because the background is highly reflective and the light should not bounce back into the camera lens. Notice that a slightly more intense light from the camera lamps has been used high and to the right. The effect of this can be seen especially on the little girl's face. This lighting scheme is practically trouble proof.

Notice, also, how it enhances the shot of the little girl blowing out the birthday candles. Here the more intense reflector photospot has been used high and to the left. Notice how it sets off the subject from the confused and cluttered background. Since the intensity of light on her face from the reflector spot is so great and since light from the camera position does not carry clear through to the background, the background shows quite dark. Therefore it is not a distraction. It is interesting, too, to compare the background appearance in this shot with the apple ducking scene. The same lighting scheme produces a very different effect because different locations were used.

A little child's party might wind up with a closing scene showing him dropping to sleep. In the third picture, note that contrast is about equal to that in the candle blowing scene, but some light has been used at the camera and because of the high-walled crib, the side light had to be used rather high and at a downward angle.

Detailed discussion of all the things that come up while shooting party action would include dozens of minor points not covered here. But where the purpose is simple, your photographic

● *Continued on Page 641*



● This series of pictures are frame enlargements from Mrs. Warner Seely's 16mm. Kodachrome film, "Night Flashes," and show the results to be obtained with a movie camera in shooting a supposedly hard-to-film subject.



● Animation keynotes almost every shot. Mrs. Seely carefully chose those neon displays containing action both in pattern and in the changing colors. Here, letters in theatre sign alternate in color and pattern.

Kodachroming Neon

There's Novelty, Action And Color In Animated Neon Signs—A Challenging Subject For Any Movie Camera

By JULIAN JURGENS

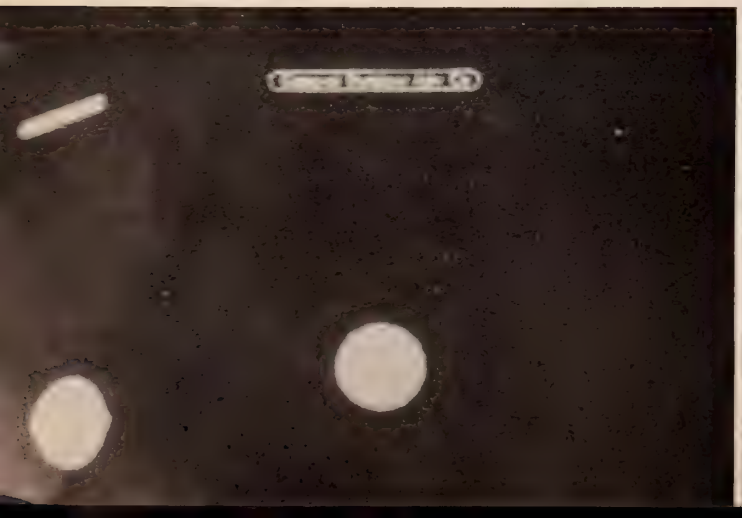
EVEN though your movie camera lens is not faster than f/3.5 you can film movies at night out of doors. Garlanding the business section of every American city and town is a colorful array of neon signs, some animated, yet all colorful and novel and offering an interesting camera study for the movie maker.

Now and again some filmer will make a pot shot of a neon display just to satisfy his curiosity as to how successful his camera will record it. But properly handled, neon displays can be made a very interesting full reel subject. The scenes illustrated on these two pages, for instance, are frame enlargements from a reel of 16mm. Kodachrome filmed over a period of time by Mrs. Warner Seely of Cleveland, Ohio, as she visited many cities throughout the United States and the Caribbean. She particularly sought out those signs containing action and her film is probably one of the most complete and entertaining of its kind.

Movie cameras equipped with an f/3.5 lens and a shutter of 8 as well as 16 frames per second will record the majority of neon signs successfully. If you have an f/2.5 lens you can film almost any kind of a neon display; and with an f/1.9 lens the sky is practically the limit. All the varying tones of red photograph sharp and clear on Kodachrome with an f/3.5 stop at 16 f.p.s. And if camera speed is slowed to 8 f.p.s., the orange and yellow as well as greens and blues will register distinctly.

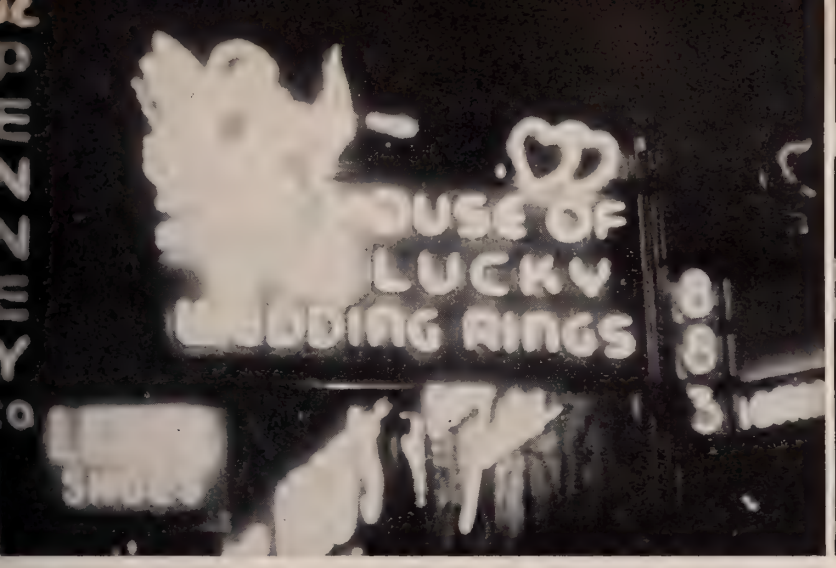
One should never attempt to shoot from any great distance a neon display containing a predominance of blue or

● This series of frame enlargements from Mrs. Seely's film shows the cycle of action of one animated neon display. The cycle begins with only the orange and lemon illuminated.

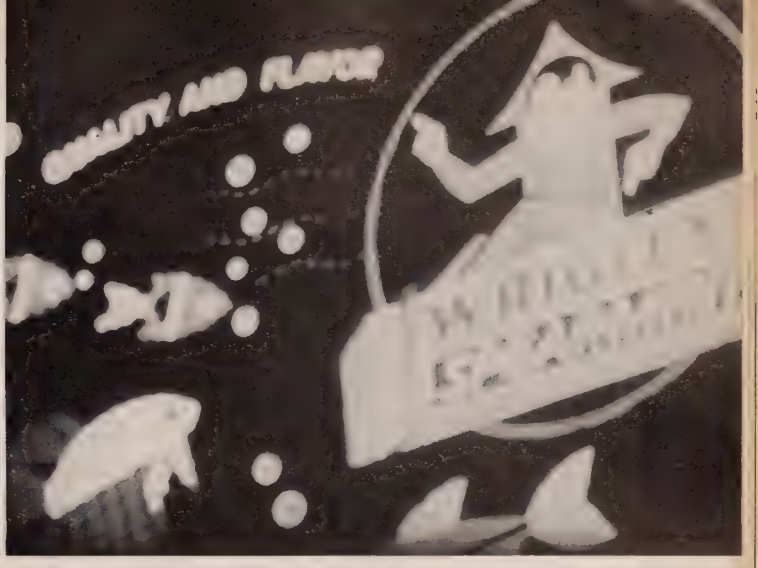


● Then the fruit becomes sunbursts with the trade name "Sunkist" lighting up. There's animation, too, in the shafts of light emanating from the brilliantly lighted fruit.





● This is a particularly interesting shot, vivid with a variety of color, in which a winged cupid shoots arrows at a pair of neon-ringed harts. The text, too, changes colors while other displays in the background blink off and on.



● This famous Wrigley sign in New York's Times Square is a familiar sight to Gotham visitors. Its wide range of colors and interesting animation provided one of Mrs. Seely's best shots. A telephoto lens was employed with camera running 16 f.p.s.

green. If yours is an f/3.5 lens, get as close to the sign or display as possible. A lens affording a stop of f/2.5 will give the extra latitude of exposure necessary to record colors of blue, green, yellow and orange without slowing camera speed to 8 f.p.s. If there are deeper shades of these colors in the display, or darker colors such as violet and indigo, then it will be necessary to shoot at either f/1.9 or at f/2.5 with the camera speed slowed to 8 f.p.s. An f/3.5 lens will not record these deeper colors in a neon display unless the camera speed can be reduced to less than 8 f.p.s.

It might be well to consider at this point some pertinent facts regarding color. If you were to hold a prism at the correct angle in a window of your room on a bright sunny day, all the colors of the rainbow would be projected upon the wall at opposite side of the room. White light, as you probably know, is made up of a mixture of all colors, each of which possesses a different wave length.

Violet rays have the shortest wave length, red rays the longest, and the rest of the colors in between have wave lengths graduated accordingly. The prism has the effect of bending or refracting these light rays, each at a different angle, and breaks up the "white" light into its component parts. Thus, red, having the longest wave length, is easiest to record with color films. Orange comes next, then yellow. Assuming we are filming with a f/3.5 lens, we would use this lens wide open with the camera turning at normal speed to shoot a neon display predominantly red in color. Should orange or yellow colors predominate, to record them successfully it would be necessary to reduce camera speed to 8 f.p.s. in order to increase exposure so the colors will register satisfactorily. This procedure will also do for green and blue, if these colors are exceptionally brilliant and the display is filmed at close range.

Using stops of f/2.5 and f/1.9 I have made very successful shots of neon displays using outdoor or regular type Kodachrome. The use of Type A Kodachrome is preferable, however, and extends the latitude of a lens considerably for this type of filming.

Continuity, of course, is important. With displays that have the pattern of lights or the message in action, just recording the complete cycle of the action is sufficient to give continuity to the sequence, providing the display is handled in a series of long, medium and closeup shots. Mrs. Seely's shot of the Sunkist Orange sign, pictured at beginning of this article, is a splendid example of animated neon display. The Dawson's and Spearmint signs, also pictured, are two more.

But it is possible to weave a bit of a story into a film of this kind. "Nightlife In Neon" could be used as the title of a film story of night displays contrasting several districts of a big city after dark. Two couples from opposite sides "of the tracks" could furnish the center of interest with the camera recording the sights they see as they go for a nocturnal walk.

Some unusual and beautiful cinematic compositions can be achieved by shooting reflections of a sign in a still pool of water—a water fountain or a pool of water on the sidewalk after a rain,

● *Continued on Page 640*

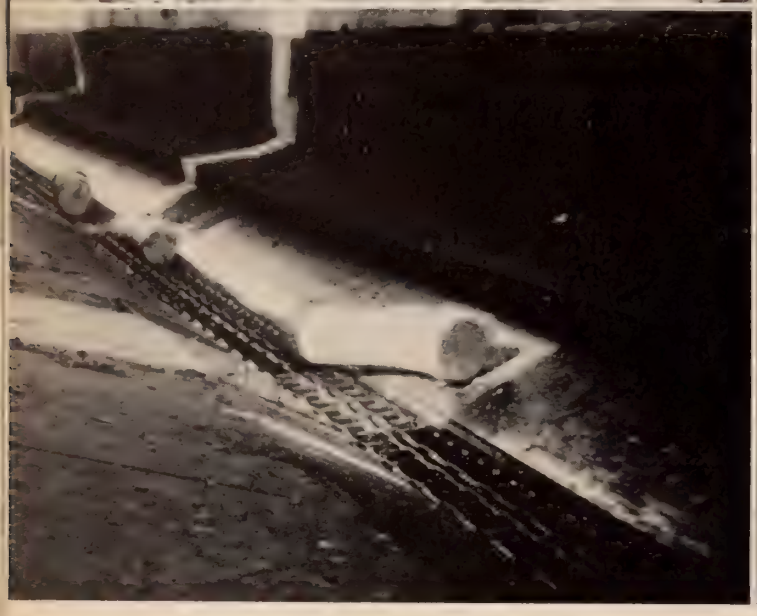
● Here most text is illuminated, but the fruit designs become only an outline in the changing pattern of the display. The words "Protect Your Health" are in blue. Note how distinctly they register.



● The final step in the animated cycle of the sign occurs when the words "Sunkist California Oranges" flash on in solid yellow neon. Displays of this kind, while not numerous, are more spectacular.








● The above 16mm. frame enlargements are from "Pulpwood Goes To War," filmed in 16mm. Kodachrome by Bill Block of Minneapolis, Minn. Film is an excellent example of the type of picture that can be made on the subject of forests and forest products. Here, Block has documented the pulpwood indutsry from the cutting of timber to the making of paper. In first picture, a woodcutter is felling a tree. The felled and cut logs are then seen stacked

Looking For An Idea To Film?

Good Ideas Are Everywhere — In The Everyday Things You Use. Take Wood And Wood Products For Instance. Here's A Field Offering Endless Filming Opportunities.

By CURTIS RANDALL

AN IDEA and film are two elements necessary in making a motion picture. Film is generally available again, yet many amateurs are slow to "get going" with their cameras; many still need an "idea," they will tell you.

This in understandable, of course, with the amateur with years of filming experience behind him and who now wants to devote his movie making to serious and more ambitious subjects. For him, the documentary film probably holds the most promise of reward and enjoyment. Ideas for documentary films are almost endless. They are suggested by countless objects, places and products with which we all come in contact in our daily lives.

Take wood for instance. Every day we use the by-products of wood. Why not make wood the subject of your documentary? Play it up from any angle you desire. The subject is hardly one which can be handled in a single film or even in two or three reels, but once you begin to think about forests and trees, of wood and its by-products, you won't have any trouble slanting your subject to fit your film supply, your particular interests or your geographic location.

If you are planning to camp out in your state park on your next vacation, use the trip as the peg on which to hang your story. Not only will your film be educational but it will serve to preserve forever the beauty of your state forests and the memories of a wonderful vacation during which you created something lasting and worthwhile on film. Every state park has a forestry service office. You might visit your Forestry Bureau and find out something of the way it operates to preserve America's forest resources.

No living American is unaffected by the products of our forest resources. When you begin to let the story of









ready for transportation. The logs are loaded on trucks and hauled to the mill where a steam crane stacks them in huge piles. From here logs go to mill where they are debarked and cleaned, fed into a pulverizer. Subsequently logs become pulp which is then converted into paper, wallboard, etc.

wood percolate through your imagination, you are treading ground with which your prospective audience is familiar; and once you, as an amateur movie maker, are shown the signs and begin to look around, you will find yourself following a path of ever-increasing human interest.

The war made all of us paper conscious. Home Movies magazine noticeably decreased in size and content because of the scarcity of paper. Housewives still treat a carton of Kleenex with all the respect due the Kohinoor diamond. And at the office, scratch pads cease to be squandered with abandon. Necessary government restrictions, conservation campaigns, waste paper drives, etc., vitally affected our lives for the past five years. It has been said that, without paper, most of which is made wholly from forest products, America probably would have lost the war in less than ninety days. It is certainly true that without paper there could have been none of the magazines devoted to our hobby of making movies.

A brief list of products derived from wood will serve to suggest possibilities for dramatic film stories of many industries. In addition to the paper products every firm uses, most of them use lumber, too. The textile industry derives its raw material from wood. Your local newspaper eats up thousands of pounds of paper daily as well as lumber in the publishing of its daily news. Engravings are all mounted on wood blocks. Millions of gallons of ethyl alcohol are manufactured from wood to be used in synthetic rubber manufacture as a commercial solvent, as motor fuel, and in drugs, dyes, plastics and flavors.

From a ton of dry sawdust or wood chips, scientists have shown how to make a thousand pounds of wood sugar, an edible mixture of glucose and other sugars. An acre of forest land can produce more sugar for industrial use in a year than an acre of sugar beets. Such facts furnish incentive for ambitious movie makers living within travel distance of such industries.

Such facts will aid the filmer in slanting his film story as well as aiding with titling of the film, editing it and writing the continunity. Of all our natural resources, wood is the only one which can be regenerated to provide an everlasting source of raw material for mankind's needs. You, as film maker, can tell the people why and how, make them increasingly conscious of our greatest national asset. You can play a big part in putting across in your picture an idea of universal appeal and interest.

If your imagination has been stimulated, perhaps you are getting ideas so fast you are confused. Since you will have to plan a basic shooting schedule, it is best to outline a story angle which will involve the expenditure of a minimum of time, effort and money. In most cases, the movie amateur can make an entertaining documentary on wood and forest products or conservation without travelling far from home.

Look around you. What would you do withot wood? Trace your movements since you woke up this morning and write down all the times that you used paper products when handling everyday essentials. Take a typical day in the "Life of Joe Doakes, American," and show how wood products are essential to his work and comfort. As you read the following continuity, write down every additional thing you can think of which add to your own personal standard of living.

Joe Doaks, American, crawls out of bed at 7 a.m. to the sound of his paper-

• *Continued on Page 628*



● In a gambling casino, an ex-convict meets a young lady whose friendship is destined to spell his doom in "Conscience," a 16mm. picture by Parkchester Cine Club, notable for its excellent photography, editing and performance of cast.

Movie Of The Month

By J. H. SCHOEN

REFLECTING the maturity of a serious and energetic group of movie amateurs is *Conscience*, a two reel 16mm. drama filmed in black and white by members of the Parkchester Cine Club of Bronx, New York. This organization, it may truthfully be said, never has turned out a bad picture, for every production undertaken by the club has easily made the winners' circle whenever shown in competition.

Obviously the Parkchester group is fortunate to have within its ranks movie enthusiasts who have given serious study to and have consistenly practiced the methods of the professional. This is obvious in the photography of George L. Kirstein, in the masterful direction of Sol Stoller and in the histrionic abilities of an excellent cast recruited from among members and friends of the club.

Contributing no small part to the success of *Conscience* is the excellent professional-like lighting and the special cinematic effects achieved by members Henry F. Goebel and Irving Heitzner. The titling is the usual excellent job which characterizes every Parkchester cine production.

Jesse Geisler's absorbing story begins with an exterior shot of a prison gate through which presently emerges a discharged convict. He telephones and subsequently visits an old girl friend in her apartment. She is serving drinks, spills some of the liquor and goes into the kitchen for napkins. In her absence the convict observes her open purse on a side table, particularly the roll of bills within it. Before the girl returns to the room, he robs the purse and quietly makes his exit.

A gambler, he son finds his way into a gaming casino where he meets another young lady, aids her in extending her winnings, and subsequently is seen making the rounds of theatres and gay spots of New York City. Here a skillful montage telescopes this phase of the action within a few feet of film and the day's revelry ends with the convict retiring to his hotel room.

Here he contemplates his lack of finances, decides to pull a little job to refurbish his pockets with coin. Out on the street again, he cautiously enters a jewelry establishment and in a matter of moments he is dashing out of the building and running down the street. He ducks into a doorway in time to allow a pursuing crowd to lose his

●*Continued on Page 624*

BLACK & WHIT

THERE still is a lot to recommend black and white film, especially for the movie amateur who wants to keep busy at his hobby and who cannot always have color film to work with for one reason or another. This hobby of making home movies began with black and white film which remained the only movie making medium for several years.

Since those early days of movie making when black and white film was available only on spools of fixed lengths, ready for use in the camera, black and white has appeared on the market in what is known as bulk quantities, i.e., rolls of 400 feet or more and unspooled. Not all of this film is panchromatic stock. Some of it is positive, which, when exposed exclusively in sunlight, has produced pretty fair results when carefully processed.

The term bulk film derives from the method of packaging it for laboratory use—the roll of film, unspooled, is wound upon a small wooden or plastic core with a hub orifice made especially to fit the spindles of laboratory equipment. The core, having no sides, as in the case of spools, offers no support to the coil of film, so it becomes necessary to use added caution in handling same, especially since the film must be handled in total darkness or perhaps with the aid of an appropriate safelight, when it is to be cut into short lengths and wound upon spools for use in the camera.

To prepare bulk film for camera use, it is advisable to add an opaque leader which must be spliced to the end of the spool of film. While this operation may sound easy, there are various difficulties which may be encountered that may prove disastrous, or at least highly exasperating, unless a definite procedure is established for performing this operation in the dark.

The simplest method is first to wind the bulk roll onto a 400 foot projection reel and then measure off the desired lengths to fit your particular camera and wind them on camera spools. Incidentally, I prefer to use a plastic projection reel on which to wind and store the bulk film to avoid any possibility of fogging. Unpainted metal reels and storage cans have been known to fog raw film stock stored for any length of time.

Winding the bulk film onto camera spools is a job for the dark room and this calls for having certain equipment to work with, for it is no simple matter to handle film in the dark—especially

FILM---AN ALTERNATIVE...

Some Pointers On Measuring, Spooling And Using Bulk Film, Positive Or Panchromatic

By ARTHUR M. SHARP

to thread it into the slot of the camera spool—nor to measure it to the desired length.

The pictures on the right show the equipment I use for this task—equipment which is easy for other bulk film users to duplicate. Adjoining my splicer, which is set up on a table between my rewinds, is a gadget for measuring film that registers the footage audibly as well as visually. Details for construction of this device will be given later. It also has the added feature of a film cleaning device, useful, of course, on all but raw film stock.

With the projection reel, containing the raw film, on one rewind spindle, a camera spool is mounted on the other and end of the film threaded into it. This is a ticklish job, finding that elusive slot, but it can be made easier if end of film is clipped at either corner. If the bulk film is positive, a red safelight can be used near the spool to furnish illumination while the film is being inserted in the slot. To measure off the required amount of film, it is threaded into the counting device. As the film passes through it, an audible click is heard each time one foot of film is wound upon the camera spool. Counting the clicks, I know when to clip the film as the camera spool is wound to capacity.

The next important step is to attach an opaque leader about 5 feet in length to the spool of film so that it may be threaded into the camera in daylight. This is virtually impossible to do in darkness. The alternative, I found, was to obtain one of the old fashioned film cans that Eastman Kodak used to furnish with cine film years ago. This metal container, finished a dull black, has a slit on the side of both units. Originally, it was intended as an aid in loading film in camera in daylight. The spool of film, encased in one side of the protective container, would be inserted over the supply spindle of the camera. A length of film required for threading would be drawn through the slot at the side, and when threading operations were completed, the container would be removed and camera door closed.

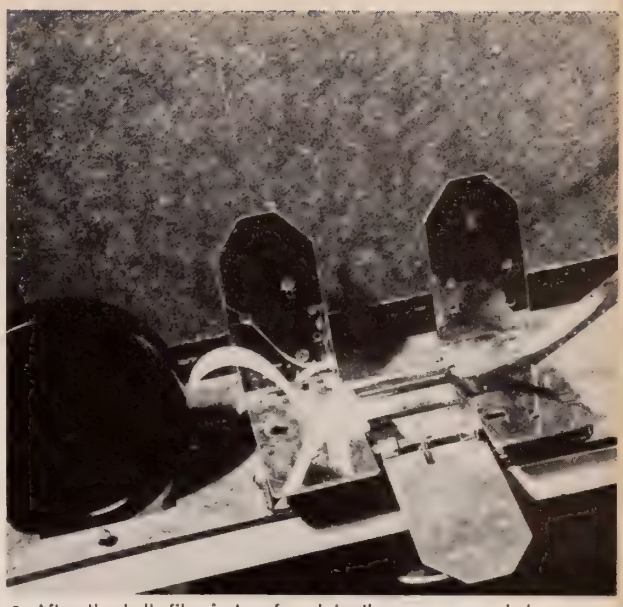
Such a device now can aid the bulk film loader. In the darkness, simply place the spool of new film inside the container with a short length protruding through the slot, and apply the cover. The darkroom light may then be switched on and the splicing operation completed. This is shown in the top photo. The short length of raw film protruding through the safety container is mounted in the splicer and the emulsion scraped in the usual way. Cement is applied and the length of opaque stock on the right joined in a durable splice. Before the film is removed from the container, the spool is rotated to wind the length of leader upon the spool.

I find it a good policy to attach a leader at both the beginning *and* the end of each spool of film. Where an end leader is to be used, the system of using the safety container must be used twice—one to place the leader on one end and again to splice the leader on the opposite end which then becomes the lead end. In using this system, too, it is possible to place identification on the two leaders so that later it will be possible to look at a spool of film and tell whether it is the beginning or the end—in other words, whether it has been exposed or not, especially helpful for double 8mm. film users. I cut a V notch in the end leader and shape end of the beginning leader to a point.

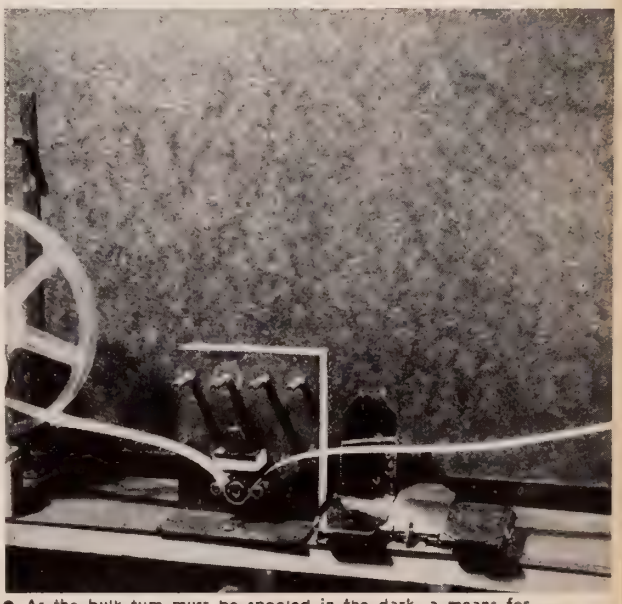
There is one other precaution to observe in loading the camera spool. The film must be wound with the emulsion side in towards the center core. The proper side can be determined in the darkness by feeling with the finger tip. The celluloid side feels glossy and highly polished, whereas the emulsion side has a dull matte finish. So that the film will unroll properly in the camera the square hole of the spool must be towards you. Then with the emulsion side down thread the film over the top of the reel and wind the *spool* (not the handle of the rewind) clockwise.

Another minor point but still a worthwhile practice is to keep the opaque leaders wound in small coils when not in use. The leader assumes a natural curl of the small coil so that it tends to hug the unexposed roll of film more tightly when on the 100 foot reel. This provides a little extra insur-

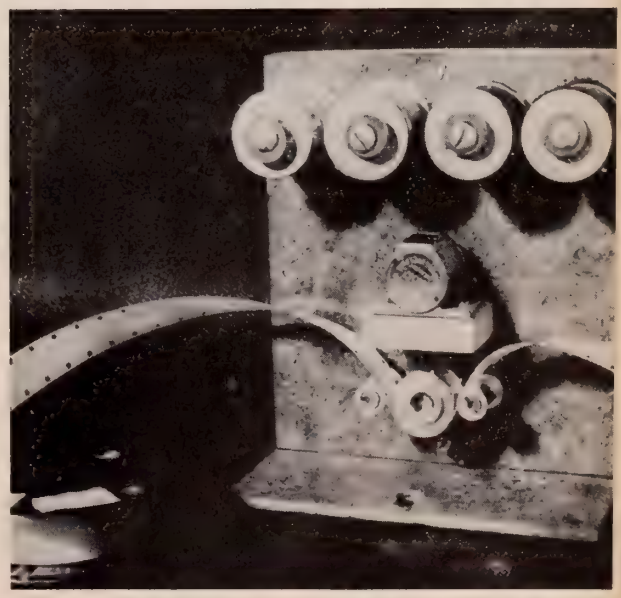
• *Continued on Page 628*



• After the bulk film is transferred to the camera spooled, it should be protected by a five foot length of opaque leader. Shown here is method of splicing leader, using light proof container for spool of film.



• As the bulk film must be spooled in the dark, a means for measuring the film must be provided. Here is author's home made gadget which affords both visual and audible foottage counter.



• Closeup of footage counter. Gears in back of panel couple film sprockets with the veeder footage counter. Also in back is a gadget that provides an audible click each time a foot of film is wound on camera spool.

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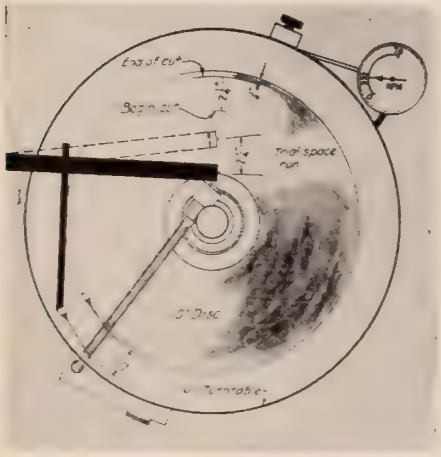
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Experimental Cine Workshop

• GADGETS
• TRICKS
• SHORTCUTS

$1 to $5 are paid readers for ideas for gadgets, movie tricks and short cuts in movie making used on this page. Describe your gadget or idea briefly and submit it with rough sketch or photo to "The Workshop Editor," Home Movies, 6060 Sunset Blvd., Hollywood, California.

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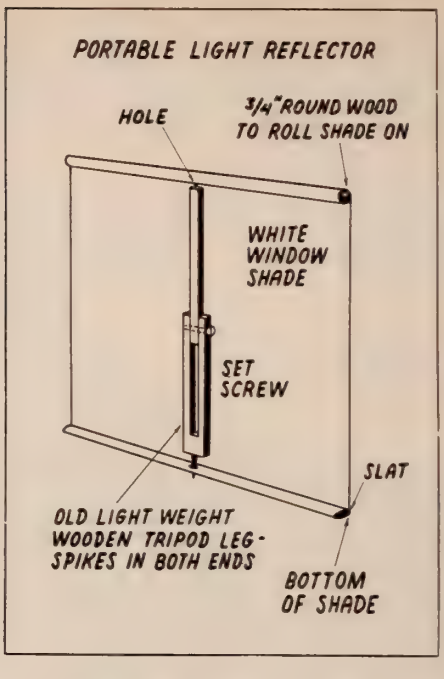


Record Cutting

In cutting records for playing music, sound effects or narration—or all three—with your movies, the best quality sound will be that recorded on the outside area of the disc. This is especially true where the recording is done with machines that cut from the inside of disc to the outside and where the needle is controlled by a lead screw as illustrated in the drawing. Thus, by utilizing a larger disc, the recording can be done in the area close to the rim. As the cutting needle will move from the inside toward the rim of the disk, it becomes necessary first to make a test run of the film to determine its running time and amount of space the corresponding recording will occupy on disc.

This is done by threading projector with film, then starting projector and recorder simultaneously with recorder needle set at the extreme inside position. Amplifier may be left off, unless actual rehearsal of recording may be desired. When film has run through projector, recorder is stopped simultaneously with projector, the space occupied by the trial cutting measured and the cutting of the actual recording begun the same distance inside the record rim, allowing a quarter-inch margin at the rim.

As illustrated in the sketch, the trial run space was 2¼ inches; therefore 2½ inches (2¼ plus ¼) were allowed in setting recorder needle for the actual cut. Greater fidelity in music, truer "highs" and "lows" result where this practice is followed.—*J. P. Gray.*

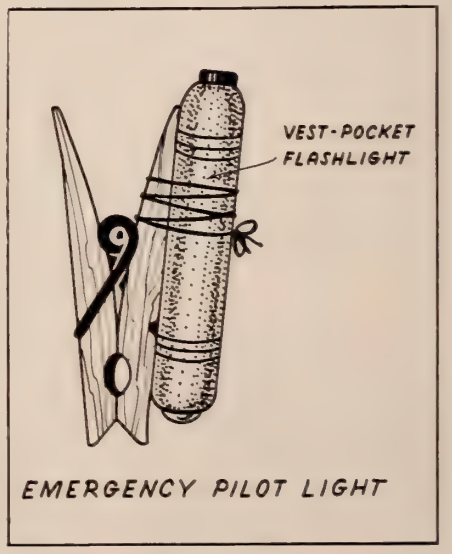


Reflector

If the problem of bulk prevents you from carrying a sunlight reflector with you on your filming expeditions, you can make a roll-up model that may be strapped to your tripod for easy carrying. Secure a white window shade 40 inches in width and cut a piece about 32 inches in length, leaving the bottom supporting stick in place. Tack the cut end to a 40 inch length of broomstick or wood dowel of equivalent diameter. In the center of the broomstick, drill a ⅛ inch hole about ¼ inch deep. Drill a similar hole in the reinforcing stick at other end of shade. These holes provide for insertion of a supporting brace, as shown in diagram above, which serves to hold the shade taut, ready for use as a reflector.

This brace may be made from the leg of a discarded wooden tripod, or constructed from wood along similar lines, providing for a sliding member that may be extended, as required, and secured in place by a thumb screw. A short nail or screw driven part way at either end, engages the holes at top and bottom. An additional brace may be added, permitting the reflector to be adjusted at various angles.

Where the shade's white surface is insufficiently bright, shade surface may be painted with aluminum or chrome paint to increase reflection.—*Chester B. Wohler, San Diego, Calif.*



Pilot Light

An effective emergency pilot or work light for threading projector or

operating turntables may be provided by an ordinary pen-flashlight and a spring clothespin. Tie flashlight to clothespin, as shown in drawing, and clip to projector or rim of turntable case. Another use is to illuminate face of a watch or small clock used in timing records or in darkroom operations. —*Oscar Nelson, Inglewood, Calif.*



Visualized Scenario

An advanced method for successful making of scenario movies is to "Visualize" the script—sketching the important action on paper after a thorough advanced study of the script as shown above.

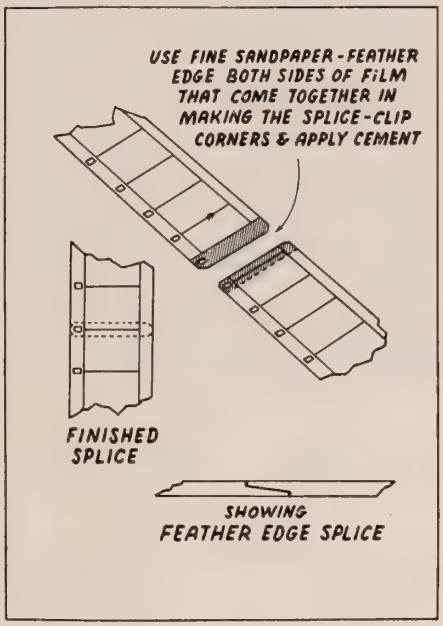
One need not be an artist to accomplish this visualization process. The position of each character with relation to the camera and the action desired is indicated in rough sketches on a sheet of paper. Brief notes concerning the action and camera position are penciled in at the right so that when the time comes to shoot a particular scene the action layout, as previously visualized, can be readily grasped in a glance at the script without having to wade through several lines of typewritten description.

Moreover, composition and continuity are greatly improved when thus planned leisurely in advance instead of under the pressure of on-the-spot decision at time of shooting the picture.—*Werner Henze, St. Louis, Mo.*

Faultless Splice

When you have tried all else in making firm splices in critical film work, where the parting of a splice can spell disaster, such as in printing and duplicating a film, here is a method that takes a little more time per splice, but insures a firm bond between the two pieces of film. I have followed this practice with both 35mm. and 16mm. films for years and have never had a splice break in printer or projector.

Scrape the emulsion in the usual manner while film is mounted on the splicer. Then, using a small piece of fine sand paper folded, sand both films to be spliced at the splicing area, tapering down to a feather edge at the ends. Then clip off the corners of each piece of film, as shown in diagram, apply cement in the usual manner, and join the films together to complete the

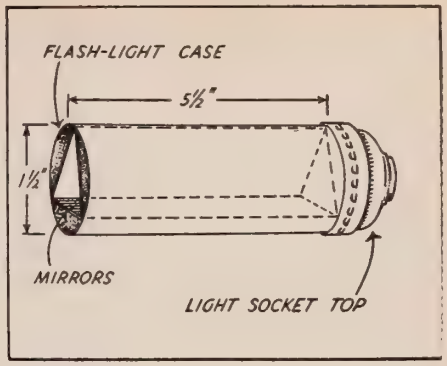


splice. The result will be a smoother splice than ordinarily obtained. Feathering the film edges, eliminates the usual bulkiness of the conventional splice, making for a smoother joint that passes easily through projector or film printer. —*Neal Dodson, Cameron, Texas.*

Kaleidascope

Any amateur can make trick kaleidascope effects in his movies and titles; also make the kaleidascope for the purpose. All that is required is a 5" tube approximately 1½" in (inside) diameter, and three pieces of mirror cut to size to fit inside, as shown in illustration.

For tube, an old discarded flashlight



case may be used, or a section cut from a cardboard mailing tube. Cut the mirrors to required length and width and insert them in tube as illustrated above, cementing them in place with glue or adhesive tape. Another method is to join mirrors together to form a triangle, binding them with adhesive tape, then insert into tube.

For 8mm. cameras with small lens barrels, the top of an old electric light socket may be fitted over one end of tube to provide a means of attaching and centering kaleidascope over lens. For cameras with larger lenses, cut a disc from stout cardboard the diameter of the tube; cut a hole in exact center to fit the lens; then cement this disc over one end of kaleidascope.

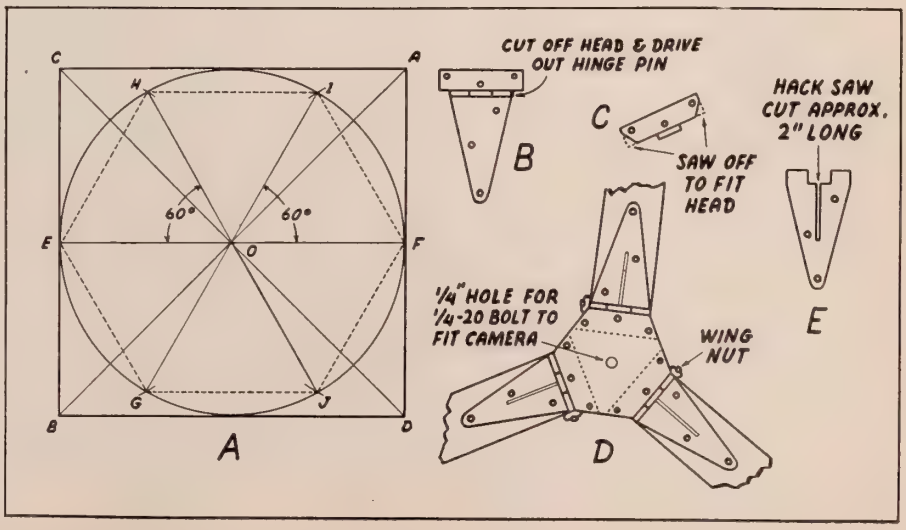
To use, fit kaleidascope before the lens and rotate it slowly while camera is in motion. The effect produced will be that of an object focused sharp at the center, with duplicate images moving around it in a circle.—*Peter Lindemann, Larchmont, N. Y.*

Sturdy Tripod

Gadget builders who'd like to try their hand at building a tripod may be interested in the plans given here for a sturdy camera support which, while no match for the commercial jobs for style and beauty, is nevertheless everything required in a rigid camera support that will insure jiggle-free movies. Moreover, cost is insignificant.

Three small "T" hinges, 3 or 4 5-foot lengths of 1 by 2 finished lumber,

• *Continued on Page 630*





● A new item of equipment that accompanies University of Southern California's grid team each week end is this Houston portable film processing machine. Because of this high-speed automatic equipment, 16mm. movies filmed during first half of game can be screened before the squad in the locker room between halves.

Quickie Movies Adopted By College

★ WHEN University of Southern California's football squad rests between halves during the conference games this year, they will be shown movies—not entertainment films, but a 16mm. account of their every action during the first half of the game. On a screen set up before the sweating squad sprawled on the locker room floor, coach Jeff Cravath will point out the moves of various players which contributed to what might be termed an error in progress of the team towards victory. Also, good and weak points in the opposing teams' defense can be pointed out more vividly because the players will be able to see, from the vantage point of an unhurried camera, what they could not see in the heat of scrimmage.

Taking a cue from the race tracks which now employ 16mm. cameras to record horse races against possibility of post race claims of fouls and disqualification, coach Cravath has set up a complete motion picture unit within the athletic department of the college, not only to photograph the games, but also to process and screen the films within the record time of 10 minutes or less.

Making this project possible is a compact, portable automatic film processing machine developed by the Houston Corporation of Los Angeles. A war time development for the armed forces and later put to use by the race tracks as well as applied to many industrial uses, the Houston machine has a routine processing time of 10 minutes, the quality of work being variable with the speed used.

It remained for coach Cravath to visualize its potential contribution to the betterment of football. To back up his views, a demonstration was held during the university's last spring inter-squad contest last May. Regular 16mm. pictures were shot and rushed to the portable Houston machine, moved to

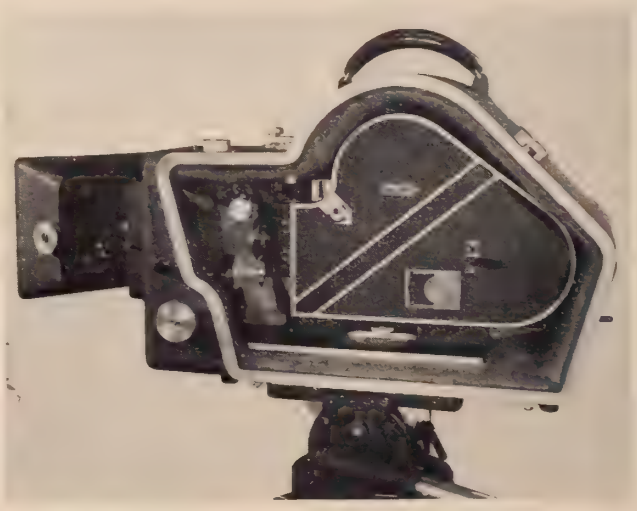
● *Continued on Page 631*

New Sound Blimp For The Cine Kodak Special

★ CONTRIBUTING further to the stature of the Cine Kodak Special as a versatile camera for professional 16mm. cinematography is the "Professional Jr." 16mm. Blimp of advanced design pictured at right. Constructed of Dow Metal, it is styled to the contour of the Special when fitted with the interchangeable film magazine. Insulation of highly sound-absorbent material insures completely silent operation of the camera in the production of sound pictures.

Professional cinematographers will find in this welcome accessory many exclusive features. There is a follow focus attachment which couples with a gear ring that attaches to the camera's lenses, making it possible to control focus by the twist of a knob on side of blimp as the camera is advanced or moved away from the scene or subject being photographed.

There is a viewing magnifier mounted on top of blimp for focusing while camera is mounted in the blimp and an arrangement for opening the camera reflex focusing



● "Professional Junior" blimp, with cover removed, showing the gear coupling for follow focus control. Note, too, handy hinged sun shade.

attachment, making it possible for cameraman to focus lenses without opening the blimp. An added feature are pilot lights that illuminate the scale of lens calibrations and the film footage indicator aperture. The blimp is large.

● *Continued on Page 646*



● To provide analytical study of critical action in sports techniques, Norman Sper often photographs the action at camera speeds as high as 168 frames per second.

Teaching Sports With 16mm. Films

NORMAN SPER has taken to the 16mm. motion picture to prove his oft-repeated contention that to improve the quality of the college athlete of tomorrow, it is important to teach him the fundamentals of sports before he enters college. The average boy graduating out of high school, Sper contends, is insufficiently equipped with the fundamentals of his chosen sport to become the star athlete he hopes to be.

Sper, known to thousands of sports fans and radio listeners as one of the Blue network's former sports analysts, is currently producing a series of instructional films on the fundamentals of baseball. Instead of the usual educational type of film on this subject embracing all phases of the game in one reel, Sper's films will deal individually with the best known techniques of each player's position—one reel, being devoted exclusively to batting, another to catching, still another to fielding, and so on.

Interesting is the fact that Sper's technique leans heavily on such cinematic tricks as animation, suspended motion (giving the slide film effect on the screen to allow prolonged study of a detail or motion sequence) and slow motion. The camera is never used at lesser speeds than 32 frames per second. For ordinary sequences, this slows down action sufficiently to make it both interesting and more readily perceptible on the screen. Some shots in his baseball films have been photographed at speeds of 168 frames per second.

Sper uses a wide variety of cameras in photographing his films, both 16 mm. and 35mm. Where a Cine Special will best serve the purpose, this camera is used. At other times, a particular action will call for filming with the highly maneuverable 35mm. Akeley newsreel camera. In the final analysis, however, all films are released in 16mm. sound.

The first series of instructional sports films to bring his work to the attention of educators and sports coaches of the nation are three single-reel subjects on the fundamentals of swimming. Filmed in 16mm. Kodachrome, much of the material underwater, these films have been acclaimed the best modern instructional films on the subject. Notable is the way Sper has employed stop action sequences to emphasize position of swimmer's arm in the crawl stroke, the position of the hand, and other important points tending to improve the student swimmer's technique and prowess in the water.

A third series will deal with football and some of the material for this series is currently being filmed, now that the football season is underway, offering the type of study of non-staged grid action necessary in the comparative sequences of Sper's films.

Sper's association with athletics dates back several years. During the football seasons of 1941 and 1942, Sper's voice was heard weekly by millions of radio listeners. His football forecasts were read in more than 50 metropolitan newspapers. For more than six consecutive years, he hit better than 80 per cent rating for selecting winning teams.

Forecasting results of the grid games of the nation for the last Saturday in October, 1942, for instance, Sper forecast the winner of 37 games, miscued on 6, and two were ties—out of a total of 46.

His proven keen analytical mind where sports are concerned aptly fits him for the goal he has set for himself: to produce the most thoroughgoing instructional films on the fundamentals of America's principal sports. Distribution of Sper's films, it is understood, will be handled by Encyclopedia Britannica Films.



● Here Sper analyzes the movements of players in a grid contest preparatory to training his camera (at rear) upon the action. Shots thus made will go into his forthcoming series of instructional films on the fundamental techniques of football.

With the amateur movie CLUBS

Late news of the activities of groups organized to advance the hobby of amateur movies

INGLEWOOD (Calif.) Movie Club recently held a combination club meeting and outing for its members at Cabrillo Beach. Unique feature was free distribution by club of a roll of film to each member bringing his camera along. Film gift had stipulation attached it must be shot entirely during the outing and entered in competition at the following meeting.

★ ★ ★

BROOKLYN Amateur Cine Club opened its new season on September 18th with a special program of four films offered by Leo Heffernan. With this initial meeting of the fall and winter season, the Brooklyn club establishes new headquarters at 1218 Union Street, Brooklyn. List of equipment offered as prizes in club's forthcoming annual contest was also announced.

★ ★ ★

ROCKFORD Movie Makers mid-September meeting featured an illustrated lecture by vice presidents Paul Dahlman and Algot Peterson with material supplied by Eastman Kodak Co. This energetic club meets weekly, on Mondays, and invites interested amateurs to affiliate with the club. Initiation fee is $1.00; dues $2.00 per year.

★ ★ ★

MILWAUKEE'S Amateur Movie Society meets every second and fourth Wednesdays of each month at 8:15 p.m. at the Red Arrow Club, 744 No. Broadway, Milwaukee, Wisc. Club's initial September meeting was devoted to a screening of members' vacation films. Closing dates of club's annual film exhibition were announced as November 13th for 8mm. films and November 27th for 16mm. films. First prize to be awarded in each division will be a handsome silver trophy.

★ ★ ★

NEW YORK City 8mm. Motion Picture Club, at a recent meeting, screened a test film, followed by a lecture, which demonstrated how easily unusual ultra closeups may be made with the aid of a typewriter titler attached to camera.

★ ★ ★

SOUTHWEST 8mm. Club of Los Angeles, had as guest lecturer for its September meeting, Thomas Hunt of the Bardwell-McAlister Company, whose series of articles on indoor lighting appeared recently in HOME MOVIES. Various lighting setups were demonstrated and a film screened to show the results to be obtained with special lighting equipment.

★ ★ ★

LOS ANGELES Cinema Club's September meeting was highlighted by the screening, by Earl Shenck—one of its members and a noted scientist, explorer, artist and author—of his 16mm. color film "Polynesia—A Tale of Tahiti." Underwater scenes, filmed with infinite patience, drew repeated applause from members. Closing date of the club's annual contest was also announced at this meeting.

★ ★ ★

MINNEAPOLIS Cine Club opened its 1946-47 season with a dinner at the Golden Valley Golf Club on September 17th. This ambitious club, which is second to none in equipment, expert operators and with the will to do, elected a new Clinic committee as follows: Ralph Sprungman, Charles Beery, John Flekke, Rome Riebeth, Charles Carroll, Earl Iberson, Carroll Michener, Carroll Davidson, and George Culbertson.

PORTLAND Cine Club has acquired a new location for its monthly meetings —the YMCA building at S.W. 6 Ave. and Taylor St., Portland. This active Northwest group usually meets on the second Tuesday evening of each month at 8 p.m. Portland movie amateurs are invited to join the organization.

★ ★ ★

UTAH Cine Arts Club had as guest speaker at its September meeting, Alan Stensvold, president of the Society of 16 Cinematographers, who discussed the commercial opportunities in the 16mm. field as well as various phases of color filming.

★ ★ ★

LOS ANGELES 8mm. Club's September meeting featured the screening of three films produced by members: "At Christmas," filmed by club secretary Sylvia Fairly, "Coast to Coast," by Herman Hack and "Reaping the Raindrops," by L. B. Reed.

★ ★ ★

METRO Movie Club, of Chicago, at its August 19th meeting, decided henceforth to award "Oscars" in lieu of cash prizes in all future club film contests. A trophy, it was contended, is more lasting than cash, and in gracing the winner's home is a constant stimulant to continuing efforts in making better movies.

★ ★ ★

WESTWOOD Movie Club, of San Francisco, had Leo M. Kerkhof as guest

• *Continued on Page 635*



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America's Wonderlands is title of a new World Parade release by Castle Films, Inc. It is a compilation of outstanding scenic thrills of America which includes sequences of almost every important spot from Niagara Falls to the Monterey Peninsula in California. Included are striking shots of Yellowstone Park, Grand Canyon, Colorado National Parks, Yosemite, Mount Rainier and the Columbia River country. Subject offers an interesting library addition for owners of home projectors. It is available in two 8mm. and three 16mm. lengths including one sound on film. Distribution is by Castle Films, Inc., Rockefeller Plaza, New York, and Castle distributors from Coast to Coast.



Ride 'Em Chico, one reel 16mm. black and white or color, pictures adventure down Mexico way with Little Chico who longs to become a Mexican cowboy or Charro. Featured, also, is Pavo, a wonder horse owned by former Mexican president Camacho, displaying a repertoire of tricks and demonstrations of how he was so skillfully trained. The reel includes sequences of colorful folk dancing, festivals, a rodeo, trick riding, rope spinning, etc. The one reel black and white S.O.F. prints are $25.00 each; same in color, $75.00 each. Distributor is Official Films, Inc., 25 W. 45th St., New York 19, N. Y.

Flying With Music, 5 reels 16mm. sound, running time 47 minutes, features Marjorie Woodworth, George Givot, William Marshall and William Gargan combines music with light drama and comedy in a story that has its locale in the Caribbean. Socialite Woodworth, in love with a photograph, pursues her idol by Clipper to a romantic Caribbean island. Accompanying her are four friends and a straight laced chaperon. When Woodworth arrives at the nightclub where the object of her dreams is singing, she finds instead of the dapper chap in the pho-



tograph, a fat, unattractive little guy who hasn't resembled the photograph in years. Woodworth then turns to the plane pilot Marshall who has wooed her during the trip. Distribution is by Post Pictures Corp., N. Y. City.



Frisco Sal, 7 reels, 16mm. sound, is a Universal Pictures production featuring Susanna Foster, Turhan Bey, Alan Curtis, and Andy Devine. Story concerns a sheltered Eastern girl who comes to the Barbary Coast in search of her brother. She becomes a singer and reconciles and reforms former deadly enemies. Subject is available for showing to approved non-theatrical audiences from Bell & Howell Filmsound Library, 1801 Larchmont Ave., Chicago, Ill. Rental rate is $17.50.

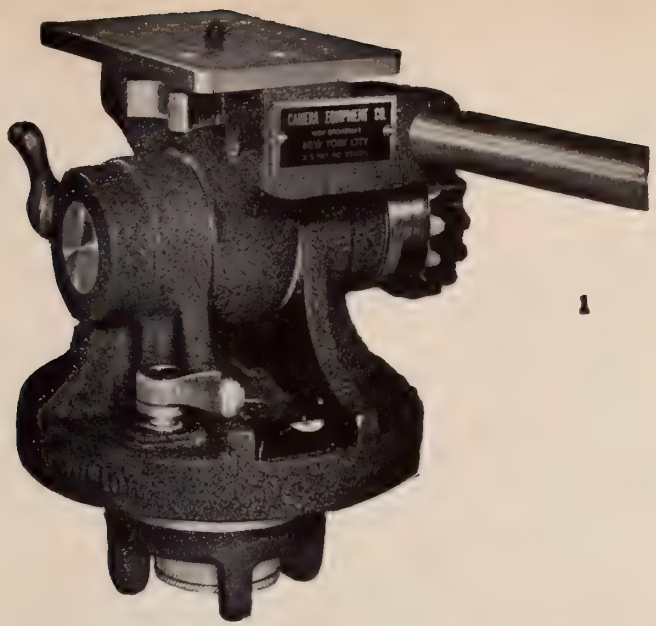


A Little Bird Told Me is title of one in a new series of Tiny Tot films combining actual and animated photography and released by Official Films, Inc., 25 W. 45th St., New York 19, N. Y. In this picture, little sister finds brother in a jam, only because a little bird told her. This little bird knows everything. There's a newspaper office in a tree; a wise old owl the editor; and Walter Finchell the reporter getting the scoop on the brother in a jam. Two other subjects completing this series are *Along Came a Duck,* and *Grandfather's Clock.* Subject is available in five standard sizes in both 8mm. and 16mm. and one 16mm. sound version



Jack and Beanstalk is one of new series of Fairytale Cartoons available in both black and white and color and in 8mm. and 16mm., plus 16mm. sound. Picture relates how Jack sells family cow for beans. Mother scolds; beanstalk zooms into the heavens; Jack climbs, enters castle, hen cackles as she lays golden eggs, Giant awakens, Jack clambers down beanstalk with the hen, the Giant crashes, and in the end—Gold for Jack's mother. Additional releases in this series are *Don Quixote* and *Simple Simon,* based on stories known the

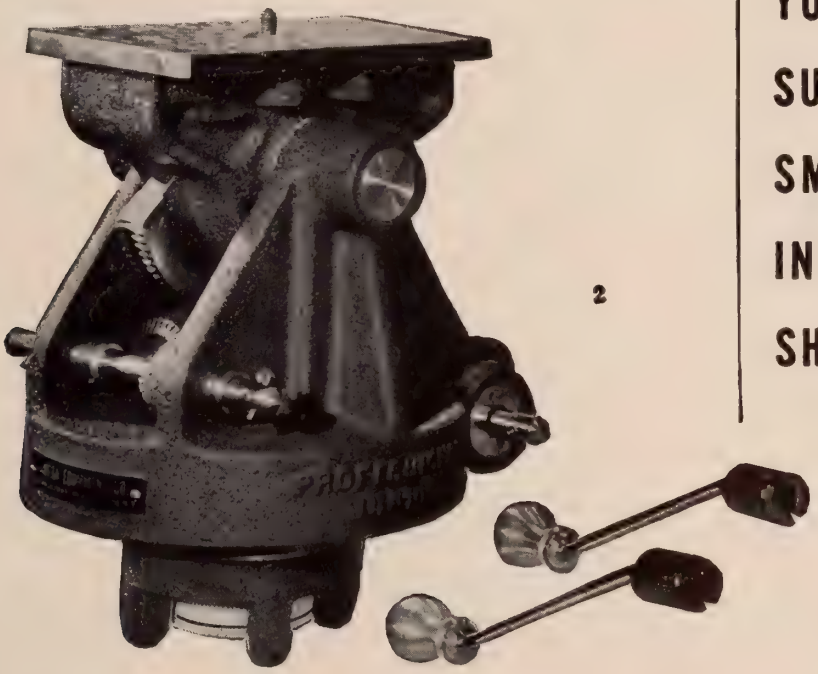
• *Continued on Page 640*



1

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2



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"Conscience"---Movie Of The Month . . .

• Continued from Page 61

trail. All of this action is shown in close cuts of running feet. The theft of jewelry is not shown, merely implied.

Safely back in his room again, the convict casually tosses the stolen jewelry into a bureau drawer and affectionately strokes the back of a small good luck charm which obviously holds a strange power, according to the convict's belief, to get him safely into and out of danger.

The convict whiles away the time playing solitare, then takes to drinking and when he awakens the next morning, he decides to take some of the stolen jewelry and convert it to cash. Approaching the door of a "fence" in an obscure building, the convicted is admitted. He displays the jewelry and the buyer scrutinizes it carefully, finally giving the convict a handful of bills in exchange. Thus refinanced, the convict sets out to entertain his new found girl friend. They go to a country club to play tennis and during a siesta and over a couple of drinks, the girl suggests that she would like the man to meet her folks. This the convict agrees to do.

That evening, the girl and her family await the man's arrival. At his knock, the girl happily admits and introduces him to her family—her sister, mother,

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HOLLYWOOD
Bell & Howell Filmosound Library
716 N. La. Brea Ave.

Camera Craft
6764 Lexington Ave.
He-0443

Castle's Inc.
1529 Vine Street

LONG BEACH
Tate Camera Shop
2819 E. Anaheim St.

LOS ANGELES
Films Incorporated
1709 W. 8th Street

Hollywood Movie Supply
4279 Crenshaw (Zone 13)

Ralke Company
829 S. Flower St. (14)

OAKLAND
Walter O. Gutlohn, Inc.
Audio Films Co. Branch
4247 Piedmont Ave. (Zone 11)

SAN LUIS OBISPO
Shadow Arts Studio
1036 Chorro Street

CONNECTICUT

HARTFORD
Inter Church Press Corp
17 May St.

DISTRICT OF COLUMBIA

WASHINGTON
Bell & Howell Filmosound Library
1221 G St., N. W.

GEORGIA

DECATUR
Popular Pictures Company
P. O. Box 223

IDAHO

BOISE
Idaho Library of Visual Education
811 Rossi St.

Williams' Photo Service
1007 Main St.

ILLINOIS

BERWYN
Colonial Camera Shop
6906 Windsor Ave.

CHICAGO
Bell & Howell Filmosound Library
1825 Larchmont Ave.

Bolotin Camera Exchange
729 W. Roosevelt Road (7)

Films Incorporated
64 E. Lake Street

ILLINOIS—Continued

CHICAGO—(Continued)
Walter O. Gutlohn, Inc.
19 S. LaSalle Street (Zone 3)

Ideal Pictures Corp.
28-34 East Eighth Street

Zenith Cinema Service
3252 Foster Avenue (25)

MARYLAND

BALTIMORE
Stark Films.
537 N. Howard St. (1)

MASSACHUSETTS

BOSTON
Don Elder's Film Library
739 Boylston St., Dept. HM

Claus Gelotte, Inc. Camera Stores
284 Boylston St., Opposite Public Gardens

Frank Lane & Co.
5 Little Bldg.

Wholesome Film Service, Inc.
20 Melrose Street

BROCKTON
Iris Pharmacy
238 Main St.

QUINCY
Stanley-Winthrop's "Rent-A-Reel" Service
5-7 Revere Road

MICHIGAN

DETROIT
Detroit Camera Shop
325 State Street

ROYAL OAK
Hy-Wilde Camera Shop
1029 S. Washington at Harrison Ave.

MINNESOTA

MINNEAPOLIS
Howard Film Distributors
86 S. 6th St. (2)

NEW JERSEY

PASSAIC
The No-Wat-Ka Co.
257 Main Avenue

ROSELLE PARK
Union County Film Service
128 Chestnut St.

NEW YORK

ALBANY
Hallenbeck & Riley
562 Broadway (7)

BALDWIN
Eastern Film Supply Co.
2 Westminster Road

BROOKLYN
Reed & Reed Distributors Inc.,
7508 Third Avenue (9)

NEW YORK CITY
Bell & Howell Filmosound Library
30 Rockefeller Plaza

Commonwealth Pictures Corp.
729 - 7th Ave.

NEW YORK CITY—(Continued)

Films Incorporated
330 W. 42nd St.

Walter O. Gutlohn, Inc.
25 W. 45th Street (Zone 19)

Haber & Fink, Inc.
12-14 Warren St.

King Coles Sound Service
340 3rd Ave. (Zone 10)

Medo Photo Supply
15 West 47th St.

Mogull's Films & Camera Exchange, Inc
55 W. 48th St. (Radio City)

National Cinema Service
69 Dey Street

Nu Art Films, Inc.
145 West 45th Street

SOS Cinema Supply Corp.
449 W. 42nd St. (18)

OHIO

CLEVELAND
Cineshop Film Service
3483 Lee Road

Koller's Home Movie Exchange
10104 St. Clair Avenue

DAYTON
Dayton Film (8-16) Rental Libraries
2227 Hepburn Ave.

OREGON

PORTLAND
Films Incorporated
314 S. W. 9th Avenue

PENNSYLVANIA

ALLENTOWN
James A. Peters
41 South Fourth St.

RHODE ISLAND

WOONSOCKET
Yvonne's Photo Supply
557 Social Street

TENNESSEE

CHATTANOOGA 2
Grady Young Co.,
108 W. 8th St.

NASHVILLE
Churchwell's Filmosound Branch Library
510 Deaderick St. (3)

TEXAS

DALLAS
Walter O. Gutlohn, Inc.
302½ So. Harwood St. (Zone 1)

VIRGINIA

NORFOLK
Tidewater Movie Service
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WEST VIRGINIA

CHARLESTON 2
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father and three other men. The men, after a few moments of chit chat, suggest a game of cards. The convict immediately falls to palming and misdealing the cards, and to concealing extra cards beneath edge of the table. During one of these sly manipulations, he happens to look over toward the girl's attractive sister and finding her staring sharply toward him.

Unnerved by the thought of detection, the man grows apprehensive, and displays his nervousness by tugging at his collar and wiping the sweat which by now is oozing freely from his hot forehead. Suddenly the sister, still staring at the convict, stands up abruptly. Anticipating that she will speak out and expose him, the convict jumps to his feet, overturns the card table on his companions and dashes from the room. Descending the stairs two steps at a time, the frantic convict dashes out of the apartment and into the street.

As the family rushes to the window to follow his flight, they hear the screech of braked automobile tires, see the convict struck down in the street before their home. Turning away from the window, the girl who had befriended him walks over to her sister, whose sudden action had precipitated the convict's doom. The sister calls out to her: "Edna, what happened?" And feeling her way about the room, she continues, "Where are you?"

Edna takes the blind girl gently by the arm and leads her away as she recounts her friend's queer actions and subsequent death by automobile in the street.

The clever twist to this story, of course, is the revelation, held until the closing sequence, that the attractive sister who ostensibly had been watching the convict's card manipulations was, in reality, totally blind. Considerable credit is due this young lady, not identified, for her very excellent portrayal of the part.

The photography, accomplished with a Victor and a Cine Special camera, is excellent throughout. Excellent lighting effects are brought into play numerous times to heighten suspense or to concentrate on some important action or object. There is judicious use of both floodlights and spotlights to achieve the consistently adequate lighting of all interior sets. Outdoors, camera compositions and exposure are near perfect.

Thus distinguished by a wealth of cinematic art that makes *Conscience* probably the best black and white amateur motion picture produce dthis year, HOME MOVIES adds further distinction to the efforts of the Parkchester Cine Club by awarding the picture HOME MOVIES certificate for the Movie of the Month.

Movie of the Month

• From among the films submitted for review by readers each month, the editors select the best and award a Home Movies' certificate for the Movie of the Month. A special illustrated review of the film also appears in the magazine. All films submitted to the editors for review and criticism between January 1st and September 30th, are automatically entered in Home Movies' annual contest, subject to a second review prior to the final judging.

Films receiving Movie of the Month certificates during the past twelve months are:

NOVEMBER '45: No award.

DECEMBER '45: No award.

JANUARY '46: No award.

FEBRUARY '46: No award.

MARCH '46: "Escape," produced by H. D. Atwood, Ajo, Arizona. An 8mm. Kodachrome picture, 250 feet in length.

APRIL '46: No award.

MAY '46: "Zoo Album," produced by John Kibar, Racine, Wisc. An 8mm. Kodachrome picture, 125 feet in length.

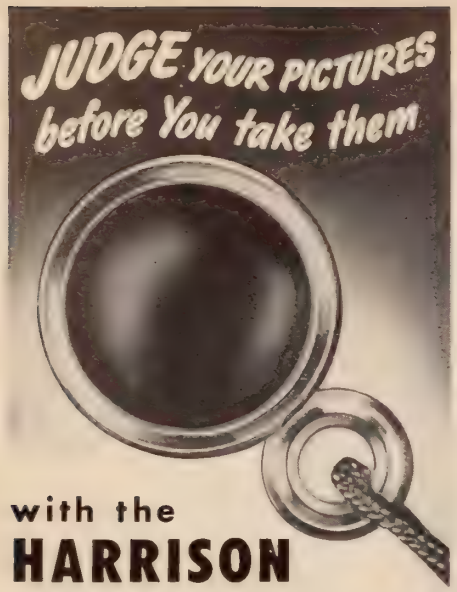
JUNE '46: "Tussie Mussie," produced by Albert H. Duvall, Galesburg, Ill. An 8mm. Kodachrome picture, 200 feet in length.

JULY '46: "This Is The Story Of Alladin's Lamp," produced by Rich Johnston, M.D., Ogden, Utah. A 16-mm. production in black and white and color, 400 feet in length.

AUGUST '46: "Tiny Town," produced by Edmund Turner, Detroit, Michigan. A 16mm. Kodachrome picture 400 feet in length.

SEPTEMBER '46: "The Past Master," produced by George A. Valentine, Glenbrook, Conn. An 8mm. Kodachrome picture, 200 feet in length.

OCTOBER '46: "Conscience," produced by the Parkchester Cine Club, Bronx, New York. A 16mm. monochrome picture 700 feet in length.



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Looking For An Idea To Film . . ?

• *Continued from Page 611*

cased alarm clock. He throws back the down comforter covered with rayon made from wood pulp. He stretches as he looks around his bedroom decorated with wall paper. He reaches for his glasses in their rayon-plush case. He slides his bare feet into paper-insoled slippers, and shrugs into his bathrobe which is probably made out of cellulose fibre. Bringing in the camera frequently for closeups of these details will make the story idea more dynamic.

His morning splash is blessed with more wood pulp products. There's a fresh bar of soap wrapped in paper; the new razor blade; his toothbrush with a plastic handle; the powder in a paper container; the Kleenex and toilet tissue. The fiber faucet washer is made of paper; there is paper-backed linoleum on the floor; perhaps the shower and window curtains are made from wood pulp.

As Joe Dresses, he is probably putting on rayon socks. His shoes are composed partly of paper. His underwear, his shirt and tie are apt to contain wood pulp derivatives. His coat is lined with cellulose acetate and the pockets are crammed with business papers.

The morning paper holds his interest as paper-packaged cereal, coffee and eggs are served for breakfast. The sugar came in paper; the coffee was filtered through paper. Even the milk and cream was provided in paper cartons. As Joe Doakes admires the rayon tablecloth or his wife's paper place mats, he removes traces of his breakfast with a paper napkin, and then outlines on paper his plan of business for the day.

At the station, he trades his paper money for a paper ticket. Glancing up from his paper magazine (Home Movies, of course) he notes a well turned ankle encased in wood pulp (rayon) hosiery. The card game on the train involves paper, as do the car cards, billboards and the train's fibre signal cord.

From the station, Joe walks past show windows displaying books, magazines, toys, maps, and a host of other things processed from forest products. At the office, there are linoleum and venetian blinds made of wood. The walls and ceilings are processed with sound-proof fiber board.

All day long, Joe Doakes' business is transacted on paper—his stenographer's notes, letterheads, order forms, etc. Because of his telephone's paper condenser, Joe can talk to the operator. His cigarettes and matches are made of paper. Even the Scotch he brings out of hiding to treat his clients is served in paper cups from a bottle with an ornate paper label.

At lunch again his food is set before him on a rayon cloth. He selects his meal from items listed on a paper menu, orders lamb chops done up with paper "panties." The charges are recorded on paper, he pays with paper money and the cash register records the transaction on a paper roll.

If he is a thoughtful husband, Joe may stop at the corner grocery for supplies wrapped in paper—meat, frozen vegetables, bread, etc. At bedtime, Joe will turn in thinking that he is done with paper, but he notices that the bedside lamp has a paper shade and that there is paper in the light socket insulation. Should he depart from this papered world in his sleep, his death will be recorded on paper. His insurance will pay against a paper policy and even the casket he will be buried in will employ wood pulp in its construction.

Get the idea, you amateur movie makers? Now that you have a basic story outline, set out to film it. But first write your continuity with all the important camera angles carefully defined, especially those shots that bring up close the various paper products or wood derivatives pictured in Joe's daily life.

A film such as this can show how Mr. America enjoys all the aforementioned paper benefits simply because the U. S. has the world's largest per capita consumption of paper and paper products. And it can be a lot of fun making a film like this, first in planning it, then in searching out the many locations, and finally in putting the continuity on film.

Looking for an "idea" to film? Well, we've given you one here. Let's see what you can do with it.

Black & White Film . . .

• *Continued from Page 613*

ance that there will be no light struck film at the ends of the roll.

The film measuring device pictured on page 613 incorporates a standard 16mm. sprocket with guide rollers which was pressed on a 3/16″ shaft. This shaft is mounted on the upright panel and extended through it. Here it is fitted with a small 16-tooth gear. The shaft is mounted in a bushing made by drilling a 3/16″ hole in a ⅜″ brass rod which was threaded to take ⅜″ nuts. The nuts space the 16 tooth gear ¼″ away from the rear of the panel, also secure the shaft bushing at front of panel.

A larger 80 tooth gear was similarly mounted in back of the panel and its shaft was fitted with a one-turn, one-count Veeder counter in front of the

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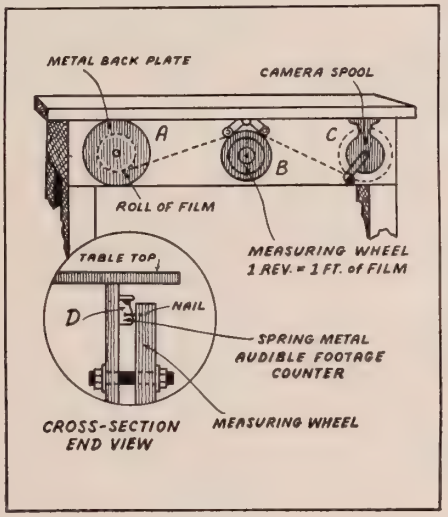
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panel. A small wooden block was placed beneath the counter and nailed to the panel to give added support to the counter after it was joined with the gear shaft.

To provide the audible click that indicates the passage of one foot of film, a short machine screw was inserted in a hole drilled near rim of the 80 tooth gear. A piece of metal 2¼"x½"x⅜" was so mounted on back of panel that each revolution of the gear causes the machine screw to strike it, making an audible click. The photos show in detail the arrangement of the component parts.

Another efficient film measuring and spooling device was described in an earlier issue of HOME MOVIES. Illustrated in the diagram below, it consists of a free spindle A, measuring wheel B, and winder C. The whole assembly can be mounted on a side panel underneath the rim of a bench top. Thus, it is never in the way, never has to be stored, and is always ready for use.



● Details above show method of mounting a simple film footage counter on side panel of worktable. Footage measure is indicated by audible click.

The measuring wheel B is a perfectly round disc of wood surfaced with a strip of rubber. Circumference, with strip added, is exactly 12 inches. Thus one revolution indicates the passage of one foot of film.

Film from the supply spool on spindle A extends to this counter wheel, passes over it and on to the camera spool fitted on winder spindle C. Two ball bearing rollers, suspended by short metal arms, lend sufficient pressure on surface of film to prevent slippage as it passes over the counter wheel B. Ball bearing rollers were used because they offered the most resistance to friction. Metal rollers, carefully lubricated, would undoubtedly serve the same purpose adequately.

Recording of the footage is accomplished audibly as the counter wheel revolves. A small pin, set into the rear side of wheel, contacts a small piece of

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spring metal, as shown at D, causing an audible click to be heard each time the wheel completes one revolution. The clicks are counted, as the film is wound upon the camera spool, to determine amount of film being spooled.

Measuring, spooling and attaching marked leaders—these, then are the essential steps in preparing bulk film for use in your camera, whether 8mm. or 16mm. In a future article, we shall describe how you can process this black and white film, which will shave additional pennies from the cost of your hobby and at the same time increase the fun and pleasure to be derived from it. It is not always necessary to process this film yourself, for many of the sources also provide processing service. But invariably you'll come to find there's a certain delight in doing the work yourself, the same sort of fun the still photographer enjoys in developing and printing his own snapshots.

Experimental Cine Workshop . . .

• *Continued from Page 617*

a small piece of scrap metal plate (about 6 inches square), and four bolts and wing nuts. These are the low cost items required for construction.

Diagram A shows method of laying out the metal plate or tripod base on which the camera is to be mounted. To arrive at the hexagon pattern of the tripod top, draw lines AB and CD to locate the center. With O as the fixed center, draw largest possible circle with a compass. Next draw line through center from E to F. With center at E and radius EO, draw arcs with compass cutting the circle at points H and G; repeat this operation with compass point on F to locate points I and J. Then draw lines to connect points EG, GJ, JF, IH, and HE to form the hexagon.

After cutting the plate to hexagon shape, the next step is to prepare the hinges for fastening thereto. Using a hack saw, cut off ends of hinge pins and remove same. Saw a slot out of each hinge, as shown in diagram. This is to allow the strap of the hinge to be clamped against the tee of the hinge. Insert the bolts and apply the wing nuts which replace the old hinge bolts.

Next cut corners of hinges, as shown at C, so they will fit together when attached to the hexagon plate as shown at D. Then screw or bolt the hinges to underside of hexagon plate and attach wooden legs to the hinges. A quarter inch hole in center of plate and a ¼—20 machine screw make the tripod ready for attaching the camera.—*Mak Clements, Las Cruces, New Mexico.*

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Quickie Movies . . .

• *Continued from Page 618*

the field clubhouse. When squad members retired to their dressing room midway of the game, they were amazed to see first-half pictures flashed on the screen. Cravath was thus able to point out graphically imperfections which resulted in mid-season caliber play during the second half.

Houston's portable 16mm. developing machine has many uses sportswise other than in actual contest. Whether in football, track, swimming, boxing or any other sport requiring specialized form of individual instruction, coaches will be able to show their proteges' mistakes on the screen within a matter of minutes after they are committed. This type of visual instruction has been proved many times more effective than verbal instruction.

That the practice will spread to other colleges throughout the country is a foregone conclusion and staffs of cinematographers, formerly employed in recording grid games for post game study, are currently exploring this new phase that is destined to expand the scope of their collegiate operations.

Promotion With Movies

• *Continued from Page 600*

view of the event which can be shown at your club meetings or in the homes of the people you consider as potential ticket-buying customers. Of course, the method of preparing such a film will depend upon the event to be publicized.

The most likely of all group choices is a picnic. In that case your preview should definitely include shots that picture the advantages of the selected picnic site with explicit directions as to streets and highways to be followed in going there. There would be entrancing views of the shade trees, the lake for fishing or boating, the ball diamond and the swings for the children; and if it's an amusement park, shots of the various rides and concessions should be included. To add a convincing touch, photograph an actual picnic in progress at the site.

If yours is a river town and a boat excursion has been chosen, just remember how Hollywood cameramen have handled their river epics. Remember the shots of eager people waiting on the levee, or the steamboats coming around the bend, and a well filtered, dramatic view of the stacks belching smoke, the paddle wheel churning the water and the shore slipping away.

Suppose, though, it's your job to publicize some sort of stage production. Now in the opinion of some, photographing such a thing in advance of



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its presentation would destroy the necessary element of surprise. But I disagree. Every time we go to the movies we invariably see a preview of forthcoming attractions, and it's certain that these "teasers" have never discouraged anyone from returning to see the advertised feature.

So, if your task is that of publicizing a theatrical event, wouldn't the potential audience be interested in seeing how the production is being put together? By that I mean shots taken at rehearsal; scenes of the artists and technicians designing and building the sets; and then, with an emphasis on personalities, a photographic description of activity backstage—make-up being applied, costumes being fitted and a montage of all the cast checking last minute details.

To enhance the final production, your preview might be more appealing in color unless, of course, you feel that black and white is your forte. Then, too, if you want to add the personal touch, you can augment your promotional movie with the proper mood music played on dual turntables, and with commentary reaching the audience through a public address system.

It may sound like a cliche, but any good book on salesmanship will advise to "strike while the iron is hot." So, as soon as the film has been screened and while the audience is "oh-ing" and "ah-ing" at the thought of the coming event which has been duly glamorized by the splendor of your cinematography, get out your tickets and *sell*.

Such a project could easily lead to other ambitious filming assignments. Not only would your promotional film sell your club's outing or picnic, but your cinematic ability as well. It would bring your work out into the open before larger groups that easily might contain individuals with a filming job to be done. Very often an initial public display such as this has led to assignments for the cameraman to produce a Boy Scout film, a safety film for the local police department, or a documentary of the city for the Chamber of Commerce. You never can tell. But if you can successfully put across your club's project with movies, you've demonstrated beyond a doubt that you have what it takes to make movies that sell.

FILM REVIEWS

★ **DESPITE the fact that reviews of amateur films have not appeared in Home Movies for several months, Home Movies reviewing staff has not discontinued its free reviewing service. Changes in staff coupled with limited space, brought on by the paper shortage, obliged the editors to discontinue publishing reviews temporarily.**

However, this editorial service will be resumed at an early date.

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Filming Tour . . .

• *Continued from Page 603*

increased interest in movie making was immediately evident. After I described briefly HOME MOVIES' project which was to begin the following day, a general discussion of movie making and photography in general followed which had the added feature of breaking down the reserve of the visitors, most of whom were strangers, and leading to new friendships among those interested in the same hobby.

While it is a little too early to make advanced plans, HOME MOVIES' editors hope to repeat these tours again in August, 1947. It is the opinion of the editors that, while the result of such a project is rather limited in scope, there is much to be said in favor of personal on-the-spot advice to filmers and in the personal demonstration of good filming technique, even though only a few of the nation's movie amateurs are able to participate in such events. Later, similar projects may take place in other parts of the country under the guidance of advanced movie makers to be selected by HOME MOVIE' editors.

Movie Analysis . . .

• *Continued from Page 603*

films, such as "Rebecca" and "Suspicion," it still provides a wealth of ideas in film craftsmanship which the serious amateur can adopt for his own productions.

Hitchcock is always imaginative in his use of the camera and in his latest film he doesn't let us down. In one of the opening scenes he demonstrates how well the camera can tell the story once it is loosened from its conventional moorings. Ingrid Bergman is lying in bed "the morning after" with the usual hangover. Cary Grant enters the bedroom. He is shown from Bergman's point of view and the shot is taken at a sharp angle to accentuate her distorted vision. As Grant approaches the bed, the camera continues to keep to Bergman's point of view as she lies on her back watching him. Panning the camera and turning it at the same time to follow Grant, his screen image is shown gradually turning over on its side until finally it is upside down. The effect is hilarious and an exciting bit of camera work.

By thus having the camera directly assume the point of view of one of the actors, startling effects can be achieved. Hitchcock does it quite frequently throughout the film. A particularly interesting example took place at the time that Ingrid Bergman, heavily drugged by poison placed in her coffee, is about to faint. What she sees before

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her goes blurry and, at the same time to heighten the effect, the figures she sees become weird, wavering black silhouettes against a contrasting light background. The "blur" is created by the use of a diffraction disc before the camera lens and the lighting change is simply achieved by switching the set lighting. Simultaneously that we see these image distortions, Hitchcock has also distorted the sound track. The voices are made to sound with an abnormally high echo and hollowness and become more of a jumble of sound rather than actual dialogue. The important thing is the dramatic effect achieved and this Hitchcock admirably does.

The film is full of out-of-the-ordinary uses of the camera. Some are the usual cinematic devices given a fresh twist. There was a particularly interesting application of the "zoom" shot. A zoom shot, as you know, is simply a dolly shot that proceeds from a very long shot to a close-up. The instance in mind takes place after Ingrid Bergman has stolen the key to the winecellar where certain scientific plans are hidden. A party is in progress at her elaborate mansion and she is waiting in the entrance hall for Cary Grant to appear so that she can give him the key. The sequence opens with a long shot of the hall taken from a balcony on the second floor. The camera then "zooms" forward and downward toward Ingrid Bergman and finally comes to a stop on a huge close-up of her hand, her fingers nervously clasping the key. The camera has been simply used to establish the setting and tell the story.

One of Hitchcock's outstanding characteristics is his ability to compose each shot with high dramatic emphasis. The scene in which Ingrid Bergman discovers she is being poisoned by chemicals placed in her coffee was interesting in this respect. In practically every shot for this sequence, the screen image is so composed that Bergman's coffee cup is placed in the center of interest. In this way the drama of the situation is heightened and greater suspense is created.

Objects, such as the "coffee cup," are frequently employed in other sections of the film. There is the continuous series of shots in which the "key" plays a dominating role. In the party sequence referred to before, champagne bottles in an ice cooler are used to play a very dramatic role. In another sequence a bottle of wine which Cary Grant has purchased to go with a dinner appointment with Ingrid Bergman is given a part to play in telling the story. The particular scene involves Cary Grant's visit to the United States Secret Service Office where he learns the extent of his "mission" in South America. Disturbed by what he has been told he absent-mindedly forgets the bottle of wine. This entire scene is built around the wine bottle, both from a photographic and structural point of view. A scarf which Cary Grant has loaned to Ingrid Bergman is given importance in the movie by the use of close-ups and plays a part in developing the plot.

The value of using such commonplace objects is that, by means of them, the motion picture is built in terms of visual images rather than a lot of dialogue. There is nothing like "talk" to slow down a movie and make it dull. Similarly there is nothing comparable to story-telling in terms of visual images to make a film "move" and to create excitement and audience interest.

Regrettably the overall editing of "Notorious," though skillfully slick, does not compare to Hitchcock's earlier films. However, some of the scenes are interestingly handled. A good example is the scene between Claude Rains and his mother in the latter's bedroom. Claude Rains, head of a secret Nazi industry in South America, has discovered that Ingrid Bergman is a United States Secret Agent. The scene involves Rains telling his mother what he has just learned. In the dialogue between them this dramatic fact is brought out. Hitchcock has composed this scene in terms of editing by starting with a long shot, working to medium shots, and finally concluding on an extreme close-up.

All it involved was simple but effective cross-cutting between Claude Rains and his mother as they talk. In the final close-up, Rains' head is bowed and as he raises it so that we see his worried expression he makes the dramatic announcement that Ingrid Bergman is a spy. The cross-editing is cleverly paced to build up the tempo to this climatic point. The dramatic announcement is matched by the dramatic camera angle. It is a good example of how, by paying

FILM REVIEWS

★ **DESPITE** the fact that reviews of amateur films have not appeared in Home Movies for several months, Home Movies reviewing staff has not discontinued its free reviewing service. Changes in staff coupled with limited space, brought on by the paper shortage, obliged the editors to discontinue publishing reviews temporarily.

However, this editorial service will be resumed at an early date. Readers are urged to send films to our editorial offices in Hollywood for review and to receive the special animated leaders awarded meritorious pictures. All films thus sent in for review are automatically entered in Home Movies Annual Amateur Contest.

attention to editing, a simple scene can be made full of suspense.

When you see this film, you will undoubtedly discover other fine points of film making. The important things to perceive are the use of the camera and how the film was further constructed through skilful editing. In this way, in your own productions, this knowledg can be applied to making your own movies better.

With The Amateur Movie Clubs . . .

• *Continued from Page 620*

speaker at its August 30th meeting. who lectured on the practical uses of the exposure meter.

* * *

UTAH Amateur Movie Club members, journeying to Bryce Canyon August 16th with Richard Thiriot, put on a showing of members' films at the Bryce Canyon Lodge that evening. Screened were "Bryce, Queen of the West," by Wendell Taylor, "Family Affairs," by Mrs. D. H. Cameron, and "Week End For Three," by Richard Thiriot.

* * *

GALESBURG (Ill.) Camera Club, at its August meeting, elected Lester R. Wilkinson, president; Albert H. Duvall, vice president; Frank A. Berquist, secretary; and Leif A. Erickson, treasurer. Club meets at 1275 No. Prairie Street on the 5th and 20th of each month.

* * *

SEATTLE Amateur Movie Club is planning a cooperative club production in which all members may take part, either as cameramen or technicians or enacting roles in the picture.

* * *

PHILADELPHIA Cinema Club opened its 1946-47 season on September 10th, gathering at Dairy Dell, Franklin Institute. William W. Chambers screened "Alaskan Adventure," "Fish For Two," and "Glendenning Rock Gardens."

* * *

PETALUMA (Calif.) Cinema Club's August 28th meeting was annual "Ladies Night" at which time the feminine members of the organization conducted a meeting during which films made exclusively by the women members were screened. Participating were Mrs. Hulda McFadden, Mrs. Payson Clark, Mrs. David King, Mrs. Wilbur Larsen, Mrs. George Ott, and Mrs. Louis Feinstein.

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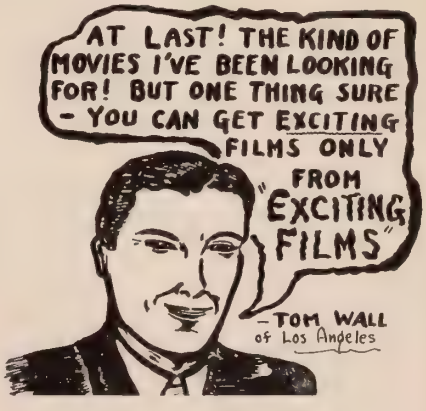
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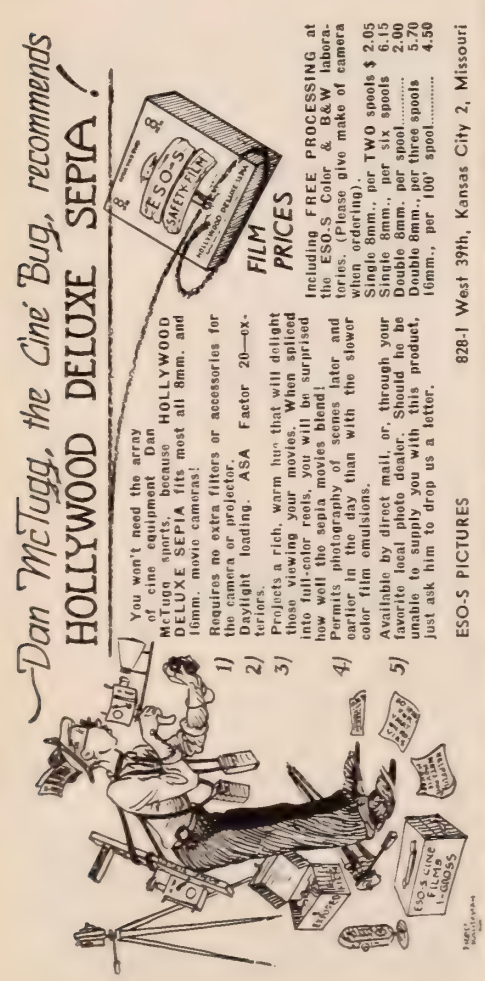
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Reverse Action Camera Tricks . . .

• *Continued from Page 599*

have him back away and slowly go under water, filming in reverse.

We need a sunset, but it happens to be more convenient or effective to film a sunrise. So we select a suitable moment and film in reverse.

We desire a shot from the front of a train, moving forward. Since we are not allowed to ride on the cowcatcher, we go to the rear observation platform and shoot the desired footage looking out of the back, filmed in reverse.

As will be seen, the second category runs rather heavily to melodrama, though occasionally comic effects are possible. It will be noted, also, that the amount of action which can be simulated successfully in reverse is usually limited to a brief, swift moving "punch," which is preceded and followed by normally staged and photographed scenes. Care should be taken, therefore, to shoot enough angles, close shots, reaction scenes, and the like, to do an effective job of editing. For smooth continuity, watch particularly the matter of following through with a reaction of the character to the event, such as the head tipped back by the blow to the chin.

From a story point of view, there are two approaches to the use of special effects. One is to start out with a trick, then fit story around it. The other, and usually better approach, is to start with a story, then study it to see what special effects can do to make the filming easier or to make the final result more impressive. For the application of Reverse Action in this way, read over your story and ask yourself questions like this:

Is there any action in it which would be ludicrous and incongruous if it happened in reverse?

Is there anything hazardous or uncomfortable which could be simplified by reverse staging?

Is there anything which could be filmed more conveniently if its opposite action were photographed in reverse?

Reverse action is only one of the basic devices for creating special effects. In compiling this series of articles, we have unearthed, so far, some sixteen of these basic devices. Since they may be further used in combinations of two or more, the possibilities are almost infinite.

This being the case, the only way we can ever hope to arrive at a clear idea of the story telling possibilities in these devices is to take one at a time. Reverse action is an excellent starting point, since it can be done with any camera, without modification or gadgets. Just turn the camera upside down, and shoot!

Naturally, this does not exhaust the possibilities, and the serious amateur who wants the steadiness of tripod support will find it worthwhile to rig up a simple adapter so that his camera may be attached to the tripod in the necessary upside down position. For the 16 mm. camera, such an adapter is all that is needed. The 8mm. fan has a slight added complication, if he wants best results. When an 8mm. shot is turned end for end, the perforations will come at the wrong edge. To bring them in line, the film must be turned over as well. This means that objects in the scene will be reversed from left to right, as though seen in a mirror. For some things this will not matter; for many, it will. Any signs, lettering, or other written or printed material appearing in the scene will be reversed. Furthermore, characters in the scenes will not "look right." No person has a completely symmetrical face. There is always a difference between the right and left half of the face, and usually a considerable difference. Have someone you know look over your shoulder as you face a mirror and you are likely to be startled at the strangeness of their face when reversed from left to right. Your own face as you see it in the mirror everyday is reversed, and substantially different from the face which your friends see.

Consequently, when you turn scenes over, you are likely to find them vaguely dissatisfying, though you may not be able to put your finger on the reason. For anything except a few random shots, therefore, it is worth taking the trouble to correct this defect. Since the trouble proceeds from the fact that everything looks as though seen in a mirror, the cure is to shoot it in a mirror placed at 45 degrees in front of the lens, which will reverse position of everything again, bringing it right.

In the accompanying illustrations, we have brought together a number of devices, most of which have been contributed by readers of this magazine in the past. Those which include a mirror are for 8mm. cameras; the others are 16mm. accessories.

Although insufficiently stressed in the past, ordinary mirrors are not too satisfactory for this sort of thing, since they give a double reflection—one from the front surface of the glass, another from the metallic coating on the back. One reflection is much brighter than the other, but wherever a brightly lit area adjoins a dark area, a "ghost" image will be plainly visible and disturbing. There are two ways to get

around this. One is to select a good piece of plate glass mirror and have a low-reflectance coating placed on the front surface, killing the secondary image. The other is to use a first-surface mirror, which has the reflective coating on the front, not the back, so that there is no secondary image. Such mirrors may be made by chemical silvering (as thousands of home telescope makers have done), or they may be aluminized by an electrical process by companies specializing in this work.

Optical salvage companies frequently offer small first-surface mirrors for as little as 25 or 35 cents. For convenience in working, the mirror should be large enough to cover both lens and view finder, but in view of the small size of the 8mm. camera, no great dimensions are needed to fulfill this requirement. Incidentally, a first-surface mirror of moderate size can often be reclaimed from an old Graflex or other reflex camera.

One other small problem in connection with 8mm. is created by the fact that when the film is turned over to bring the perforations on the correct edge, the emulsion will be on the wrong side of the base. If the focus of your projection lens is at all critical, this is likely to mean refocussing slightly as the reverse action scenes pass through. However, this is a small price to pay for the fun involved. The perfectionist could eliminate even this drawback by shooting the reverse action scenes on negative-positive and the normal scenes on reversal film—a step undoubtedly worth while if a considerable number of reverse action scenes are to be intercut with normal shots.

This by no means exhausts the possibilities of reverse action, since it may be used in combination with almost any of the other fifteen Basic Devices, greatly increasing the range of effects which may be had. However, we should be getting ahead of the story, were we to go into that now. Next month we will take up Basic Device No. 2, Altered Camera Speed, ranging all the way from one frame every hour or so, used to record the growth of plants, to the 64 frames per second for slow motion — plus a consideration of what Reverse Action and Altered Camera Speed can do in combination.

Meanwhile, try some reverse action on your next roll! Nothing pretentious; just watch for a scene or a bit of action which you think might be amusing in reverse, and try it. Never mind the gadgets at this stage. Try it first, and when you see what it can do, you will probably want to equip yourself with some one of the simple devices which we have illustrated, to make results better. Some of these gadgets will reappear in connection with other effects.

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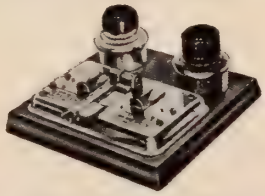
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Titling Is Easy . . .

• *Continued from Page 597*

of course, for, as stated before, it depends upon your camera lens.

Next to the photography composing the titles is probably the big stumbling block for the beginner. He sees at once the need to purchase sets of titling letters, as well as title making equipment, but this is not always necessary. One of the accompanying photos shows a main title made with ordinary toy blocks. The caption "Kid Play" arranged in front of a background of toys introduced a charming family film of a little child at play at Christmas.

The second photo shows a pleasing subtitle in which candy letters, sold by dime stores for decorating birthday cakes, were used as title letters. Laid over a decorative background they produced a three dimensional effect with the aid of simple sidelighting. Other amateurs have used alphabet soup letters for titles, tinting them with water colors or show card inks.

The third title illustration shows what can be done out of doors when imagination is called into play. The filmer arranged small stones to form the words "Song of the Land," added a few decorative touches and filmed the title to caption a very interesting picture on farming.

As one travels about shooting movies, he will find countless titles already prepared for him in the signposts and markers erected in national parks and near national monuments and landmarks. The fourth title illustrated is an example. However, once begun, this type of title should prevail throughout the picture. Two or more styles of titles should never be mixed in one picture.

Then there is always the typewriter for lettering titles. Typewritten titles definitely call for the use of a small titler and an auxiliary lens, but such titler, if not readily available from dealers, can be built by the amateur handy with tols. Such a titler consists of a platform upon which to bolt the camera, an auxiliary lens holder, where the lens is not to be attached to the camera lens, and a title card holder set at appropriate distance ahead of the camera. The usual size for typewritten titles is 2⅜"x3⅜" or 3"x4". The fifth title illustrated is an example of the type of pleasing caption that can be lettered with a typewriter. In this case a grey mottled card was used for the title which lent an interesting pattern to the background.

The third consideration in titling, especially when shooting at close range, is the matter of parallax. Parallax is the offset or difference in the position of the lens as compared with the viewfinder. When focusing the camera at close range, the view seen through the viewfinder will not be the same as taken in by the camera lens. Therefore, it becomes necessary to use other means for centering the camera lens on the title card. There are various methods for this, many of which have been described in previous issues of Home Movies. Where a properly made titler is used, usually the base for the camera automatically insures correct alignment of the lens.

Because of parallax, many amateurs prefer to shoot their titles composed with large letters on larger cards, enabling them to photograph at a greater distance which enables them to align the title with aid of the camera viewfinder. Titles such as "Song Of The Land" and that of the signpost can usually be filmed without fear of the parallax bugaboo.

The fourth and last obstacle which so frequently causes the amateur to neglect titling is the prospect of expending a roll of color film that otherwise might be used for pictures. However, with exception of the main title, for which most amateurs can always reserve enough film on their picture roll, all sub-titles can be photographed with the less expensive black and white film which can be tinted after development to harmonize with the color film on the screen. In view of the frequent admonishment to keep sub-titles as simple as possible, the black and white film idea really is the logical one to follow. Such titles, when tinted or toned, cut in nicely with color film. The color is not too brilliant, therefore does not clash with the color film sequences.

Titling, as some very wise amateur once remarked, is just like learning to swim. Instead of hesitating, jump in, and after you are in you will discover titling is not only easy, but fun. So instead of putting up with the jibes of your friends for the lack of titles in your films, jump in and try making them yourself some evening. You'll find it as much fun as shooting pictures, too.

Information Please . . .

• *Continued from Page 592*

F/2.8 lens should prove adequate for all your picture making needs. We find that too often amateurs will strive for the very fastest lens possible, much the same as a man brags about owning a 12 cylinder car. And we all know how many who own 12 cylinder cars really need them! If most of your filming will

be outdoors, you will have little need to use a lens stop larger than F/3.5.

Strong Ammonia (Rev. Kenneth Turner, Monett, Mo.)

Q: I have your booklet, "How to Reverse Movie Film." Please advise me further about using strong ammonia mentioned on page 10 of the booklet. Does it have to be used?

A: Ammonia (or some equivalent) is absolutely necessary in any good reversal development procedure.

"Stronge ammonia" is generally a 28% solution. A weaker strength could be used, provided the amount were increased so that the same amount of active ingredient was added to the developer.

Humidors (R. R. Knepper, Evanston, Illinois.)

Q: I am planning to use Scotch cellulose tape cans as humidors for my 200 foot 8mm. reels. I have noticed that the lids of these cans fit quite snugly, whereas the lids of regular humidors on the market fit rather loosely. Is a loose fit preferable for the purpose of admitting air and, if so, would punching a few holes in the Sotch tape cans give enough ventilation?

A: Proper humidification of film requires a free movement of air within the can, especially where humidifying solution of water is used. When film is placed in an air-tight container bearing a moistened humidifying pad or blotter, the moisture condenses on the film and ruins the emulsion. If a humidifier is to be used, provide for a loose covering of the can or holes for ventilation as you suggest.

Reverse Action (C. Newhouse, Austin, Texas.)

Q: *Will you please explain how reverse action can be filmed with an 8mm. camera?*

A: To obtain reverse action on any film—8 or 16mm.—the picture is shot with the camera held upside down. When the film is returned from the laboratory, it is turned end for end. However, in the case of 8mm. film, it must also be turned over so that the glossy side is outside—so that the sprocket holes will match with the film shot in the regular manner. This means that action filmed moving from right to left will project moving from right to left as well as in the reverse direction. Also, that the image may appear slightly out of focus on the screen because of the thickness of the film and the fact that the emulsion on the "reverse action" film will not be on the same plane of focus as the rest of the film.

This is not true of course in the case of 16mm. film where it is only necessary to turn it end for end. Sometimes there is a slight difference in the framing of some cameras so that the reverse action shots may have to be re-framed

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when projected with footage filmed in the regular manner. These variations, however, are quite unimportant when compared to the thrill to be had when reverse action movies are screened for your audience. — (See Lars Moen's Article in this issue.—Ed.)

Film Speeds (R. A. Garmes, San Antonio, Texas.)

Q: Translating speed ratings into stops, what is the difference? How would you determine by the Weston rating when one film is a fill stop faster or slower than another?

A: Film speeds are multiplied by two to indicate one full stop in speed; divided by two to indicate one full stop slower speed. Thus a film rated at Weston 24 is one full stop faster than Weston 12. Weston 12 is one stop faster than Weston 6, and Weston 8 would be one-half stop faster than Weston 6. Thirty-two would be one stop faster than 16 but two stops faster than 8.

Title Cards (Roy Cheney, Springfield Gardens, N. Y.)

Q: I want to superimpose a title on a Kodachrome outdoor scene. How will I do this so that background for letters will not show in original scene? Do I use a normal exposure for the superimposed shot?

A: Would suggest that you first photograph your titles with white letters arranged on an absolutely black background. A soft finish black card or a black velvet background for the letters is advisable. Then re-wind the film and expose for your Kodachrome scene. This will net you clear, sharp letters with none of the Kodachrome scene showing in the letter areas. However, it is important to caution you that your Kodachrome scene should be kept fairly dark in color. In other words, there should be no predominance of sky area, otherwise the letters which are superimposed over this area will fail to show clearly.

Kodachroming Neon . . .

• *Continued from Page 609*

for example. Starting in the early evening and concluding in the less crowded hours after midnight, a startling story can be built around the infinite variety of electric displays advertising products and services from the skylines of America's cities and towns.

Kodachroming neon is a challenging adventure for any movie amateur. It calls for extreme caution with exposure and camera speed; it means missing some sleep. And some folks may think you are nuts for trying to shoot movies in the dark. But you'll be well repaid in the entertainment value of an extraordinary home movie that, for sheer interest, probably tops any other subject you can film.

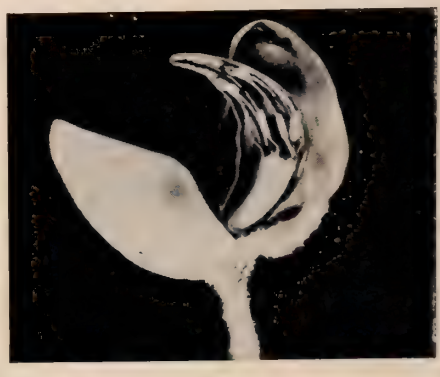
New Sound and Silent Films . . .

• *Continued from Page 622*

world over to millions of children and grownups. In color, the 50 ft. 8mm. edition lists for $4.25; the complete edition at $12.95. In 16mm. color there is a 100 fot edition at $8.75 and the complete edition at $25.75. The sound edition in color lists for $37.75.



Pinehurst is one of three new "Sportscopes" films announced ready for release by Pictorial Films, Inc., RKO Bldg., New York City. It shows Byron Nelson, erstwhile king of golf, in a demonstration of the fine points of the game. The two other films in the series are *Big Leaguers* and *Bird Dogs*. Subjects are available in either 8mm. or 16mm. silent and in 16mm. sound versions, one reel in length. Screening time is approximately 10 minutes each.



Lifie Cycle of a Plant, one reel sound, 10 minutes, is a general study of a plant, in this case the Lupin, from seed to seed, including the processes of pollination and fertilization. It is particularly recommended as a study film for high school and college groups. Produced by G-B Instructional, Ltd., London, subject is distributed in the United States by Bell & Howell Company, 1801

Larchmont Blvd., Chicago, Ill. Subject may be purchased outright for $40.00 or rented for $2.00.

Hollywood Film Enterprises, Inc., announce that a new series of animated cartoon films are currently being rushed to completion and will be ready for sale at an early date in both 8mm. and 16mm., silent and sound. New descriptive catalog of company's subjects may be had by writing them at 6060 Sunset Blvd., Hollywood 28, Calif.

Accent On Movies . . .

• *Continued from Page 605*

car garage which adjoins the dwelling.

Other rooms of the house include two bed chambers and a bath. The bath and bedrooms also have splayed windows. However, the corner walls of each bedroom also have windows five feet from the floor level. This provides for the artistic arrangement of furniture. Curtains and heavy drapes are hung at ceiling-high windows and plastic draperies at the bathroom window.

The "House of Ideas" was designed and built for a veteran of World War II and his family by the architectural firm of Ayers, Kingsbury and Ward. It was constructed in the home show and upon its permanent site by Bridges and Graves Company, Indianapolis. The home is probably the first significant step taken by the architectural world toward considering conveniences in the modern home for the growing hobby of home movies. The "House of Ideas," with its accent on home movies, will undoubtedly establish a trend in the design of all modern homes of tomorrow.

Lighting For Party Pictures . . .

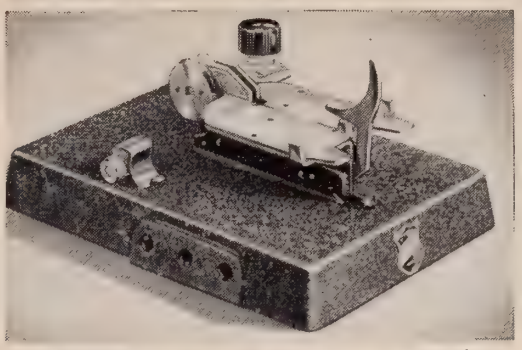
• *Continued from Page 607*

procedure can be simple, too, and certainly filming a party has the simple objective of getting clear, sharp, well-lighted pictures of people having a good time.

The only thing not so simple is planning well in advance exactly what you are going to do, where you are going to do it and how you are going to accomplish it. That does require a little forethought. But once you have thought your way through your lighting problems and have gotten your answers, from there on out the job is quite easy.

Remember, plan well in advance, keep the project simple, know what equipment you are going to need, and have it all in one place close at hand. Don't get in the way of your party guests to spoil their fun if you want them to return to see the results of your filming.

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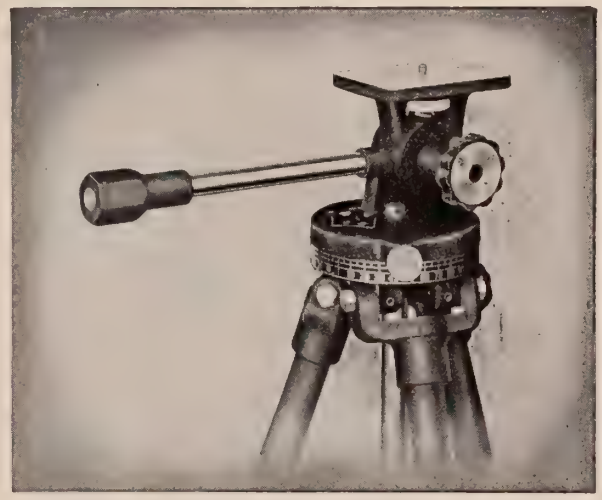
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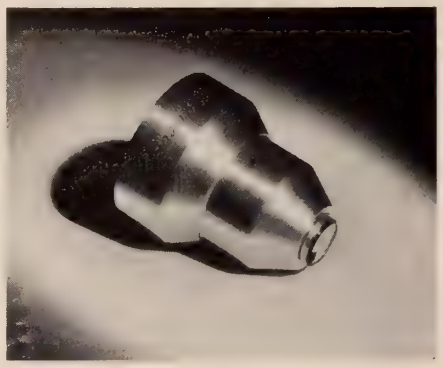
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News Of What's New . . .

• *Continued from Page 590*

ism and add highlights to film productions. Recorded at 78 r.p.m. on 12 inch discs, the records are sold individually or are available as a complete library. There are 153 separate cuts of theme and background music in the two albums of mood music and 113 double faced records in the sound effect series.



• Combines with regular lens

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• For low angle shots

Mayfield Midget

Designed for rigidly supporting still or cine cameras for low angle shots, table top photography, etc., is the Mayfield Midget tripod, 12 inches in height with three leg extensions, each in three pieces, enabling the tripod to be used at three different heights—the lowest 3 inches. Extension legs are also available in lengths of 8 or 12 inches, permitting the tripod to be extended to a maximum height of 30 inches.

Pictured below with a standard Mayfield tilt-pan head mounted upon it, the Mayfield Midget tripod will take any make or model tripod head. List price is $8.50 plus tax. Manufacturer is Mayfield Co., Inc., 6600 Santa Monica Blvd., Hollywood 38, Calif.



• Puts spotlight at any angle

Dinky-Boom

A small size boom-light, carrying the famous B & M Dinky Inkie spotlight is offered by Bardwell & McAlister, Hollywood, Calif. This accessory makes it possible for the cameraman to multiply the number of lighting angles and special effects which may be obtained with the B & M spotlight. The Dinky-Boom comes equipped with a 100-150 watt lamp in the spotlight. Boom has a telescoping cross member with a friction disc at balance point and affords the amateur and professional photographer all the facilities to be found in the larger, Bardwell & McAlister studio type light booms.

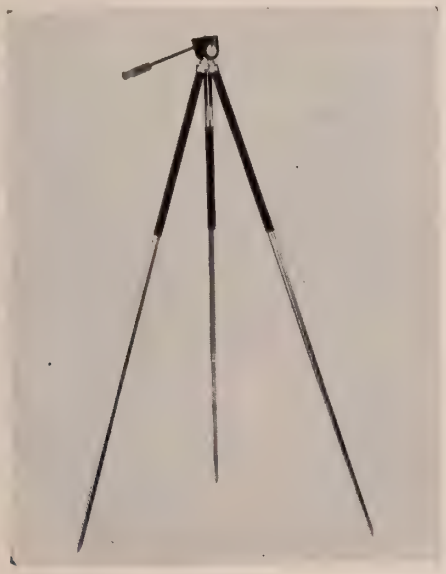


• Cabinet darkroom

Photo-Bar

A finely finished walnut cabinet, looking more like a home bar or radio

cabinet, is the Photo-Bar, a functional piece of furniture which also is a compact, portable darkroom. Opened up as pictured above, it offers an eye-level shelf for time clock and safelight, a firm base for mounting enlarger, a handy paper safe below the easle, towel rack, handy box for graduates and thermometer, a built in drain, spacious well designed to hold three trays next to the easle, and ample storage space for chemicals and trays. All may be placed under lock and key for children's safety. Manufacturer is Hi-Standard Mfg. Corp., Sunrise Highway and Rockwood Ave., Baldwin, L. I., N. Y.



● A quarter turn locks it!

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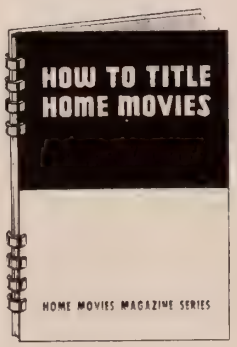
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● BARGAINS — Victor SOF Animatophone model 24 formerly $565.00 for $420.00; Kodak Home enlarger $7.00; 1600 ft. reels $1.50; Kodak Movie Viewer 16mm. $6.00; Castle and Official films 10% off list. JENKINS AUDIFILMS, Lewisburg, Penna.

● BRAND NEW (1946) low-priced soundie projectors! Complete information from CHARLES F. HUNTER'S HOME MOVIES, 29 John, Rensselaer, New York.

● VICTOR 16mm. sound projectors. Model 41A, 15 watt amplifier. Completely overhauled, good used condition, 90 day guarantee. $237.50 f.o.b. Davenport. EASTIN PICTURES, Davenport, Iowa.

● PROFITS IN HOME MOVIES—New book, covers completely profits possibilities for amateur filmers. Price postpaid $2.00. PENNSYLVANIA PHOTO SUPPLY, 627 Fourth Avenue, Williamsport, Penn.

EQUIPMENT FOR SALE

● USED equipment. Another Victor Animatophone model 24B $350.00; twelve 1600 foot reels $1.00 each; Model B Dalite Screen 52"x70" $23.00; Uncased record player and recorder 78 RPM $20.00. JENKINS AUDIFILMS, Lewisburg, Penna.

● NEW 1000 watt DeJur-Amsco 8mm. projectors for immediate delivery. Reverses, Stills, Automatic rewind. DAYTON FILM, INC., 2227 Hepburn, Dayton, Ohio.

● SURPLUS cameras. Scarce items. Still and Movie. Bargains! CAMERA GUIDE, 126-1 Lexington Avenue, New York. Latest issue well worth 25c (Coin).

● BRAND new Victor and Ampro sound projectors, immediate delivery. Used sound projectors. Write, wire: WEST PARK FILM EXCHANGE, 3488 Tuttle Ave., Cleveland 11, Ohio.

● NOW deluxe 500 watt Universal 8mm. projectors only $63.00. For immediate delivery. DAYTON FILM, INC., 2227 Hepburn, Dayton, Ohio.

● MOVIE-MITE sound projectors now on sale; also SVE Slide projectors. Order now for Christmas. JENKINS AUDIFILMS. Lewisburg, Penna.

● BRAND NEW 16mm. "Movie-Mite" sound projector, built in screen. Address Tenant, 1327 Angelina St., Los Angeles 26, Calif.

WANTED

● SHOTGUNS, TARGET PISTOLS AND RIFLES accepted in trade on cameras, projectors, screens, editors, and everything photographic. If you have equipment of this type to trade in or if you wish to trade in your present photographic equipment toward new merchandise soon to be received, you will find our present allowances more than liberal. Write, describing your equipment and we will quote our allowances by return mail. NATIONAL CAMERA EXCHANGE, 86 So. 6th St., Minneapolis 2, Minn.

● WE need your discarded 50' 8mm. projection reels and 30' 8mm. projection reels, Mail them postpaid; ESO-S will refund postage and allow 4c for the 50' and 2½c for the 30' reels in trade on raw film, large projection reels and all other items listed in our new catalog (see ad in this issue). ESO-S PICTURES, 828-E West 39th Street, Kansas City 2, Missouri.

● WANTED to buy 16mm. films. Projectors. Cameras. Bell and Howell Editor. Craig. Anything photographic. SAM'S ELECTRIC SHOP, 35 Monroe St., Passaic, New Jersey.

● WANTED to buy. Used 16mm. sound films. Send list, prices. BEN MILES, 1414 - 24th Street, Galveston, Texas.

● WANTED—Used equipment. Bargain list on request. PETERS, 41-B South 4th St., Allentown, Pa.

● WANTED—Kodachrome footage 16mm. 24 speed of Columbia River and Mount Hood Oregon. EARL HEDRICK-GRACE FILMS, 1572 Grand View Avenue, Glendale 1, California.

● UNUSUAL Home Movies, Prepaid, Discounts, Catalog 5c. JACK PROCTOR, Melrose, Mass.

CAMERA FILM

● REPERFORATION of any brand 16mm. B & W or color film for use in 8mm. cameras. Perforations guaranteed. $2.00 per 100 ft. roll. Film slit for single 8mm. cameras 50c additional. Send all films insured, marked "reperforate," to ESO-S PICTURES, 828-E West 39th Street, Kansas City 2, Missouri.

● UNIVEX camera owners! COLOR film for your single 8mm. cameras! Guaranteed fresh stock—$2.25 per roll, three rolls for $6.50. Specify Outdoor Color film or Indoor Color film when ordering. ESO-S PICTURES, 828-E West 39th Street, Kansas City 2, Missouri.

● EASTMAN 400 ft. rolls 16mm. guaranteed fresh positive film, $4.00 each, limit 3 rolls per order. Will ship C.O.D. or will prepay cash with order. ESO-S PICTURES, 828-E West 39th Street, Kansas City 2, Missouri.

● MOVIE camera films—100' 16mm. $2.50; 25' double 8mm. $1.25. Free processing. ELIZABETHPORT PHOTO SUPPLY, 106 Franklin St., Elizabeth, New Jersey.

FILMS FOR RENT OR SALE

! ! ! TWO SMASH HITS ! ! !

● CAVALCADE OF MOVIES—the first film that records 30 old time stars in scenes from their best remembered hits. A priceless collector's item—16mm. silent complete version, $12.50; 8mm. $6.50. "Childbirth" — Modern technique — superb educational film for doctors, nurses and students. Hospital photography, 16mm. $10.00; 8mm. $5.50. SHERWOOD PICTURES, 789 St. Marks Ave., Brooklyn 13, N. Y.

FILMS FOR RENT OR SALE

● EXCLUSIVE color movies—Boulder Dam, Zion National Park, Natural Bridge of Virginia and Death Valley, Grand Canyon, and Petrified Forest, 100' 16mm. Kodachrome $17.50; 50' 8mm. Kodachrome, $8.50. Saintly Villian (story of the Praying Mantis) 100' 16mm. $18.50, 50' 8mm. $9.50. SUPERLATIVE PRODUCTIONS, 2364 Honolulu Ave., Montrose, Calif.

● THEATRES—Roadshows—Drive-Ins! Ohio-Indiana men interested in starting 16mm. or 35mm. theatres, drive-ins or roadshow circuits, contact us for projection equipment, films, seats, etc. THE DAYTON FILM, Inc., 2227 Hepburn Ave., Dayton 6, Ohio.

● GORGEOUS Girls: sparkling "Allure" and "Sarong Girls," two breath-taking films, 8mm. 50 ft. $2.00; 16mm. 100 ft. $4.00 each. Big 1946 catalog many film bargains and sample, dime. AUDET, Box 6520-CC, Philadelphia 38, Penna.

● MISS AMERICA, 8mm. $2.00, Kodachrome $7.50. 16mm., 100 ft. $4.00. Kodachrome $14.75. Projection length sample. WAIKIKI HULA Kodachrome $1.00. Catalog, 25c. WORLD IN COLOR, Box 392-C, Elmira, N. Y.

● 8-16MM. films bought, sold, exchanged. New 1600' reels $1.75. 1600' cans $1.25. Combination $2.50. Complete sound subjects $2.00 up. Literature, End title 10c. INTERNATIONAL-HM, 2120 Strauss, Brooklyn, N. Y.

● 8-16mm. bargains, sound, silent, rentals, sales. Big Catalog. Kodachrome sample 20 cents. WARRINGTON FILMS, 1418 Knecht Avenue, Halethorpe 27, Maryland.

● LATEST releases Castle, Official, Pictorial 8-16mm. silent, sound films. Sales, rentals, exchanges. Catalogue listing over 3000 films, accessories, etc., 2-3c stamps. REED, 7508 Third Ave., Brooklyn, N. Y.

● SOUND films rented by the week. Homes, roadshowmen, churches, schools. New catalogs. DAYTON FILM, INC., 2227 Hepburn Avenue, Dayton 6, Ohio.

● 8MM.-16MM. silent films rented by the week. Shorts and features. Low rates. New catalogs. DAYTON FILM, INC., 2227 Hepburn Avenue, Dayton 6, Ohio.

● HAM & Bud are back! America's Greatest Slapstick Team. Available in 8mm. & 16mm. silent. Free list. SHERWOOD PICTURES, 789 St. Marks Ave., Bklyn. 13, N. Y.

● BING CROSBY, Bob Hope, Shirley Temple and others. One reelers 16mm. sound. Slightly used. Perfect condition. $16.00. PICTURES IN MOTION, Box 467, Randolph, Mass.

● FREE discount catalogue of all latest 8-16mm. Castle, Official, etc.—two 3c stamps. Sales, rentals, exchanges. NORTH SHORE FILM DIST., 133 Main St., Port Washington, New York.

● ABOUT 5000 feet sound war films from "Hitler's invasion of Austria to Germany's defeat." Sell cheap, excellent condition. BERNARD ELOW, Herkimer, New York.

● CHILD is born by Caesarean delivery. Original, authentic, outstanding home movie production. Project it free. Send postal card today. PREFERRED FILMS, Hamilton 16, Ohio.

● 8-16MM. movies "Blonde Venus," "Hula Honeys," etc. Glamour photos. Samples, list 10c. THOMAS PRODUCTIONS, 5123 York Boulevard, Los Angeles 42, California.

● FREE catalog of 8mm. and 16mm. movie films and accessories! It's yours for the asking! Your name and address on a postal is sufficient. Mail to ESO-S, 828 E-West Street, Kansas City 2, Missouri.

● FREE catalogs. New 8-16mm. films in beautiful Kodachrome or sparkling black and white. BRYANT FILMS, 264 Spring Street, Ossining, New York.

● TOP cash for used 16mm. silent-sound subjects! Prices quoted for entire libraries! CHARLES F. HUNTER'S FILMS, 29 John, Rensselaer, New York.

● HOME MOVIES: Rent—buy—swap 8/16mm. silent and sound at money-saving rates. Details for a dime. MIDLAND, Box 429, Oak Park 1, Ill.

● SOUND shows $2.00 per day. Reduced prices on films and equipment. Send for catalogue. JENKINS' AUDIFILMS, Lewisburg, Pennsylvania.

● SOUND program rental $2.50. Silent, sound films, special discount. ODEL FILM SERVICE, 138 Tehama St., Brooklyn, N. Y.

● GORGEOUS models . . . A fine collection of beautiful girls. Free lists 16mm. only. PIQUE PICTURES, Box 123, Station B, Brooklyn 16, New York.

● 16MM. sound film library, reasonable, to close an estate. Sell all or part. BILLS FILM SERVICE, Box 231, Calwa City, Calif.

● USED and new Castle films, 8-16mm., silent and sound. Send for lists. ALVES PHOTO SERVICE, Inc., 14 Storrs Ave., Braintree 84, Mass.

● *Continued on Opposite Page*

FILMS FOR RENT OR SALE

● UNUSUAL 8-16mm. film subjects. Big catalog with sample film, 10c. NATIONAL FILM EXCHANGE, Broadway Station E, Toledo 9, Ohio.

● EXCITING Films—Bullfights, Movie Stunts. Unusual subjects. Send only dime for sample film and special list. EXCITING FILMS, 1071-B El Centro, Hollywood, California.

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● SOUND films. 400 ft. reels. $1.00 exchanged plus postage. Castles Officials. Pictorial. No lists. Comedys, Musicals, Cartoons. SAM's ELECTRIC SHOP, 35 Monroe Street, Passaic, New Jersey.

● SOUND films exchanged. No exchange fee. Private individual, send for lists. EARL HARDESTY, 2815 Rose Avenue, Halethorpe 27, Maryland.

● TIRED of your films? Swap them! No cash charge. Send for our swap plan. HARVEY R. IRIS, Box 539, Brockton, Mass.

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● VEE CINE TITLER—"The Titler built like a precision lathe." Furnished completely equipped for scrolls, zooms, flop ups, flop downs, turnarounds, etc. Change quickly from vertical to horizontal easel. Write for folder. H. A. FILIPAK, P. O. Box 132 Holyoke, Mass.

● 8MM.-Title your Vacation movies now! Moving backgrounds Zooms, Lap dissolves. B&W and color. Send for sample and information. PAUL'S 8MM. MOVIE SERVICE, 156 Lincoln St., Easton, Penn.

● TYPE—Set Title Cards, black and white or color, 3c a word. Send for samples. SIOUX ADVERTISING SPECIALTY CO., 403 Call Terminal Bldg., Sioux Citf 12, Iowa.

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● MAKE money making movies. 23,000 word "how" book, $2.00. Information, stamp. WORLD IN COLOR PRODUCTIONS, Box 392X, Elmira, New York.

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● 6 or 8 exposure roll finished, giant size, 30c Ask about our 16mm. and 8mm. titling service THRIFTY PHOTO, Box 46, Southgate, Calif.

● ENLARGEMENTS: 3x4—10c, 5x7—20c, 8x10—40c. Minimum order $1.00. DBW PHOTO SERVICE, 72 San Benito Way, San Francisco, California.

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FOR FILMING CHILDREN

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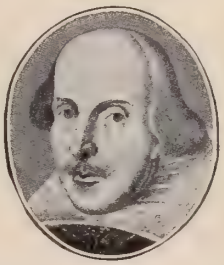
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Tradenamed the "Blak-A-Zell" portable darkroom, a pre-fabricated unit is now available for the cine and photo hobbyist that may be readily set up in home, garage or basement in 6 hours by one man. Unit is completely wired and fitted with plumbing, shelves, dry racks, an 8 ft. stainless steel sink with built-in print wash tank, "Filtair" air filter, and space for an exhaust fan. It occupies floor space of approximately 8 feet by 8 feet. Height is 7 feet 8 inches. Provision is made for enlarger, safelights, and storage of chemicals, paper, miscellaneous equipment, etc. List price is $495.00 F.O.B. Hollywood, Calif.; distributor is Alco Photo Supply Corp., 15 West 47th St., New York City.

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Designed especially for use in photography is the Closeup Kit, a new package of makeup cosmetics offering correct texture and color for critical black and white or color photography. Kit includes moist rouge, beauty finish, rubber makeup sponge, eyeshadow,

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Since the above prices do not include developing, why not get one of our low cost developing sets and develop your own movies! The set consists of developing rack, tray, safelight and set of prepared developing powders, together with a simple step by step instruction sheet. 30 ft. single 8 set $4.20; 33 ft. Double 8 or 16mm. set $5.85. Show your movies two hours after they are taken.

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8MM AMBERTINT FILM $2.25 per 50 ft.
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Lowest Exchange Rates—Where Can You Beat It?
On All Standard Films—Castle, Etc.

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8mm. Complete	$ 4.50	$1.00
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16mm. Complete—sound	13.50	4.00
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Special Used 100 Ft. S.O.F. Subjects.....$3.50
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Home again with some beautiful 16mm. Kodachrome of GLACIER NATIONAL PARK. Any footage desired, up to 400 feet, at 20c a foot. I'll be in my office only during October, then off on another trip.

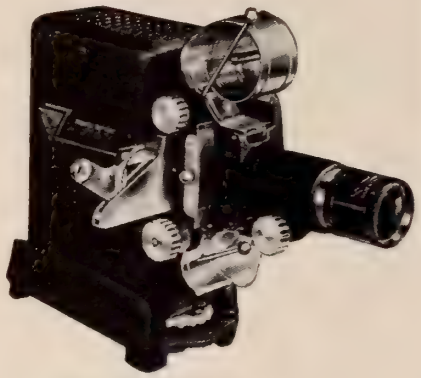
Other subjects (excellent copies): Yosemite, The Blooming Desert, Canadian Rockies and Pasadena Rose Parade.

Guy D. Haselton
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mascara, lipstick brush, eyebrow pencil, special cotton, a makeup blender and a vial of makeup oil for highlighting and skin color-toning. Kit complete, with booklet on studio makeup hints, lists for $3.65 plus tax. Manufacturer is Natalie Kelley, Box 607, Hollywood, Calif.

16mm. Laboratory

The Filmack Laboratories, 1327 So. Wabash Ave., Chicago 5, Ill., announce the installation of additional equipment and added personnel to their 16mm. film processing and titling department. This company specializes in the production of 16mm. titles and special announcements in sound for educational, industrial and also non-professional 16mm. films.



● Has reverse film transport

Slidefilm Projector

Model DP 300 identifies a new slidefilm and slide projector announced by the Three Dimension Co., 500 No. Dearborn St., Chicago 10, Ill. New projector features a 2 second change from slide films to slide projection; it is no longer necessary to realign the condensers; pressure plates have been eliminated; slides are automatically centered regardless of thickness of the slide mount. It also features a reverse slide film transport that will not damage the film. Tilting is by gear driven hand knob and focusing is controlled with micrometer exactness. Lamp is 300 watt. List price with 5 inch anastigmat lens is $77.50. With case price is $86.00. Coated lens is $6.00 extra.

Sound Blimp . . .

● *Continued from Page 618*

enough to accommodate the Special with synchronous motor drive attached. It has a leather carrying handle on the top and a dovetail bracket is provided to mount an erect image viewfinder for follow action.

Camera Equipment Company, New York, is manufacturer and distributor.



PHOTO OF A HOTCAKE

A hotcacke—a best seller—the album everybody's buying! The embossed simulated leather cover looks expensive—40 black pages (9½x11") lay flat and smooth when open—strong plastic binding rings—attractive colors—black, blue, brown, green, maroon—and a popular price— just $1.50! At stores.

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.....The Favorite

BOLEX is the favorite among critical movie makers everywhere. In fact, it is the most critical who demand BOLEX precision, appearance and performance. Wherever advanced amateur movie makers gather BOLEX becomes a topic of discussion. And, why not? BOLEX cameras are made in factories that have manufactured precision instruments for over 130 years. In appearance, BOLEX is in a class by itself. Its handsome, leather covered outer case, with chrome plated controls, make it stand apart from the conventional designs as a beautiful yacht does from a dory. But, what is more important, it is precise in every detail; made with painstaking care in factories where craftsmanship is an art; where workers have already spent fifteen years in producing movie cameras and expect to go on producing them for the rest of their lives. BOLEX is not a product of mass production but rather a precision instrument, custom-built, for the most discriminating movie makers all over the world.

The BOLEX Model H-16, for 16mm movie films, both color and black and white, and the BOLEX Model H-8 for 8mm (double eight) films, are identical in size and appearance. Both are of 100' capacity. The BOLEX H-8 is the only 8mm movie camera made that takes more than 25' at one loading. BOLEX H-8 may be loaded with 25', 50' or 100' rolls of double eight film. Both provide automatic threading, parallax-correcting viewfinders, frame-counters, clutch which disengages the spring motor for rewinding when making fades and dissolves, single (still) picture device, critical visual focusing through lens and ground glass, and other special features found only in the BOLEX H models.



KERN-PAILLARD SWITAR 1" F/1.4 LENS

Double-coated, producing brilliant movies even if filmed against the light, automatic depth of field scale, locking diaphragm stops, excellent definition, even at full aperture. These are only some of the features that make this lens the finest yet produced for 16mm movies.



BOLEX Model L-8 is the cream of the small double-eight field. The most beautiful in appearance and the most precise in operation. It may be carried in a side-coat pocket or a lady's hand bag. This camera is equipped with a constant speed motor and an optical system with which it produces 8mm movies, in color or black-and-white, which rival the results obtained with BOLEX H-16.



H-8 H-16 L-8

BOLEX

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Indoors is where you really "live." Most of the events you want to remember longest occur in the home—parties, birthdays, family gatherings.

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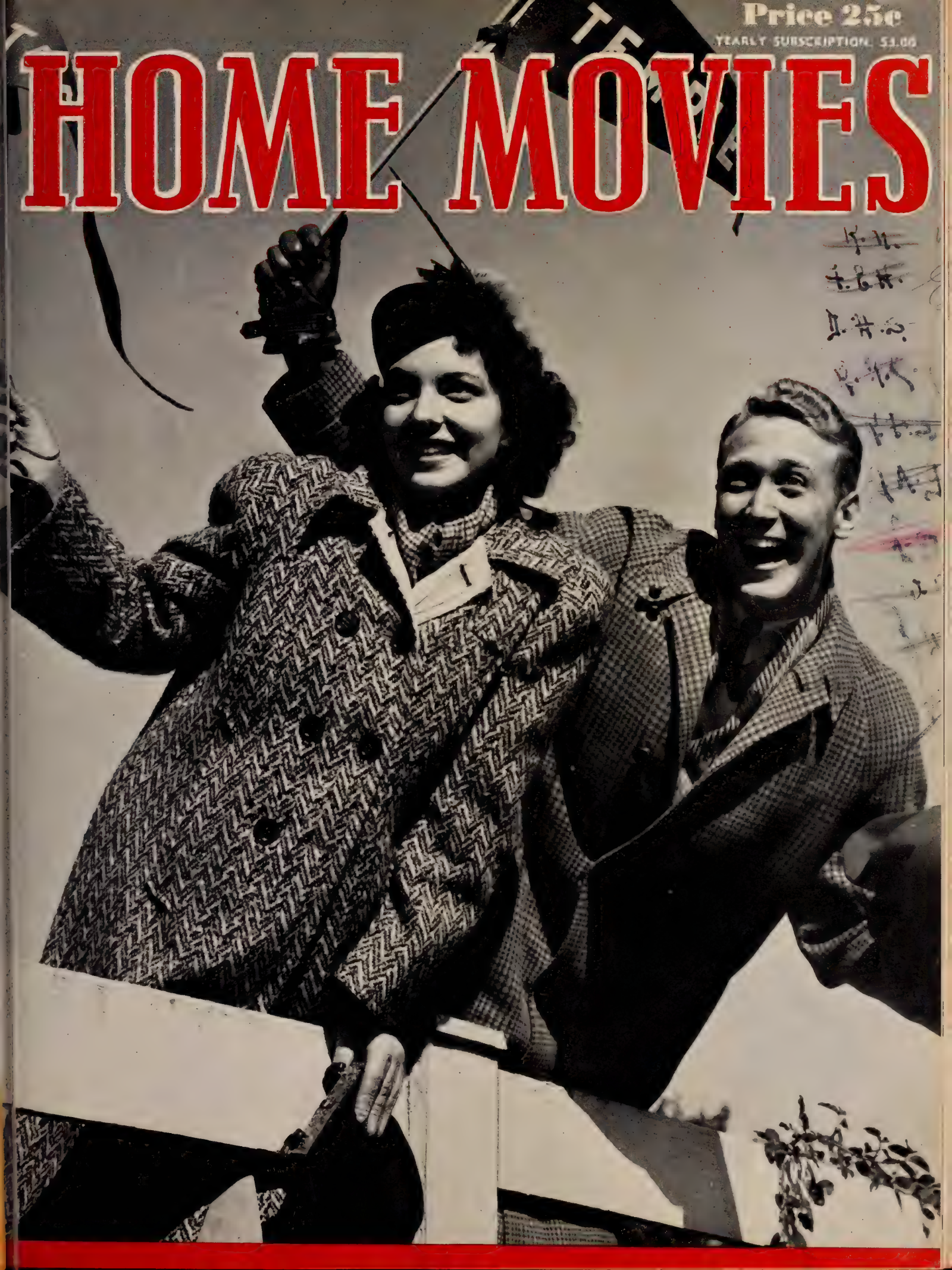
Kodaflector—Kodak's twin reflector outfit—ups No. 1 or No. 2 Photoflood illumination by 700 per cent! More light . . . greater range . . . better movies. If you haven't a Kodaflector, or your dealer can't supply you, use two Reflector Photofloods—in tandem . . . at the same apertures recommended for two No. 1 Photofloods in Kodaflector.
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Price 25c
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VICTOR
The Best in 16mm
SOUND MOVIE EQUIPMENT

"For just a moment . . .



. . . and look at the *VICTOR ANIMATOPHONE*"

"Yes, for just a moment, let's turn toward the *projector* and see *why* VICTOR is 'the finest in 16mm Sound Motion Picture Equipment.' *First*, the Victor Projector has correct basic design . . . easily threaded, simple to operate and maintain, with handy controls. *Second*, the Victor Projector has many exclusive safety features to protect your valuable film. Lastly, the Victor Projector has the famous 'straight line beam' for more brilliant illumination and the stationary sound drum for truest sound fidelity.

"Now, turn around in your chair—watch the screen — you're about to witness *perfect* 16mm projection. *We're using* the VICTOR Animatophone—'the *finest* in 16mm Sound Motion Picture Equipment', attested by users everywhere."

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VICTOR
16

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FOR 8MM. AND 16MM. PROJECTOR OWNERS

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Mickey's Sky Battle.....1515-A
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Subscription rates: U. S. $3.00 per year. Two years $5.00. Single copies 25c. Foreign, $3.50 per year. Advertising rates on application.

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PHOTO CREDITS: Cover by Harold M. Lambert; Pg. 665, Susan Lindsey; Pg. 669, Press Associates; Pg. 670-71, Gene Lester; Pg. 672-73, Clyde Anderson; Pg. 674, Harold M. Lambert; Pg. 675, Eric Wahleen; Pg. 676-77, General Electric Co.; Pg. 678 (top) Clyde Bell; (bot.) Arthur M. Sharp; Pg. 679, Warner Bros. Pictures; Pg. 684, (top) T. Braatelein, (bot.) Erling Studios.

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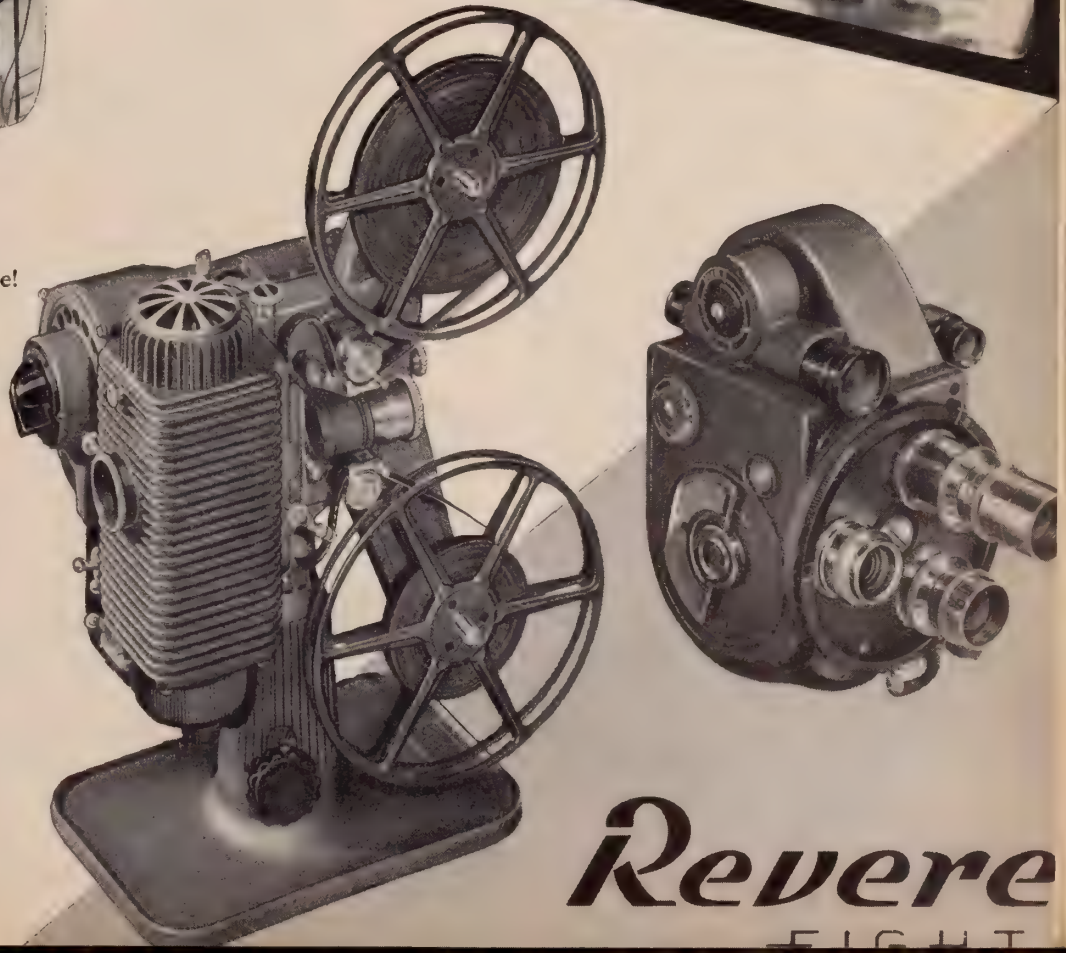
OFFICE OF PUBLICATION: 6060 Sunset Blvd., Los Angeles, Calif. Phone GRanite 5149.
NEW YORK OFFICE: Howard R. Cobb, Suite 511, 475 Fifth Ave. Murray Hill 3-1093.
CHICAGO OFFICE: Henry R. Hazard, 209 South State Street. Phone Harrison 2063.

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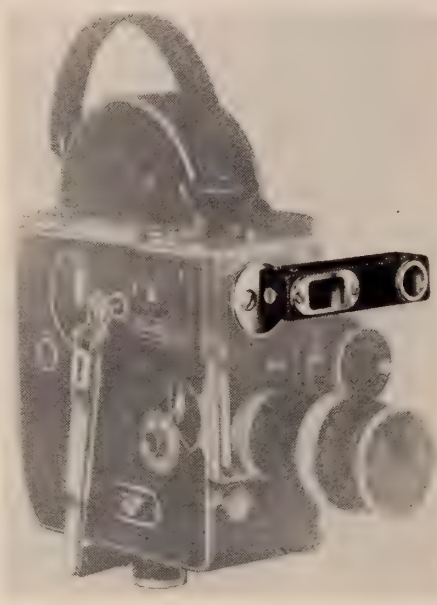
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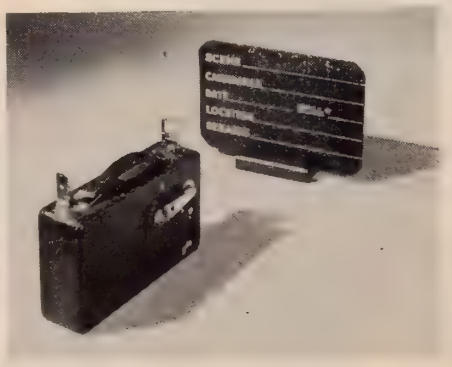
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● Features pre-set dial.

adjusting disc after a reading is taken. It also affords a sharp-shooting viewing angle providing the same scene coverage as the camera lens. Other features include slim compactness; high-light low-light scales for added sensitivity and accurate readibility; plus the famous Weston photo-electric cell which is said to respond accurately to every color value.

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● *Continued on Page 708*

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TIMELY TITLES

By EDMUND TURNER

★ WE HAVE omitted the title plots this month in order to bring readers a larger series of titles appropriate for the current filming season. Here on this page are titles for holiday parties, Thanksgiving, and Haloween just passed, and there's also an appropriate title for your collection of shots on various sports events of the year. Then there is a selection of three "End" titles, so necessary to every complete film. These titles are for use in typewriter titlers and home made titlers with a focusing range of 8 inches between camera lens and title board.















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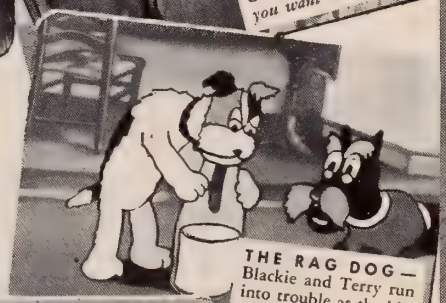
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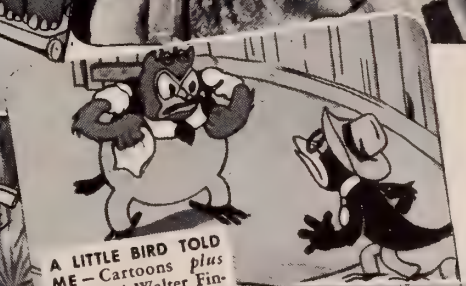
TOYLAND ADVENTURE — Watch your kiddies thrill as Toyland comes to life! Just right for the holidays!



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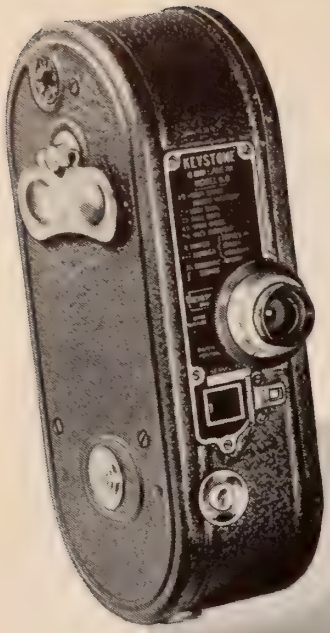
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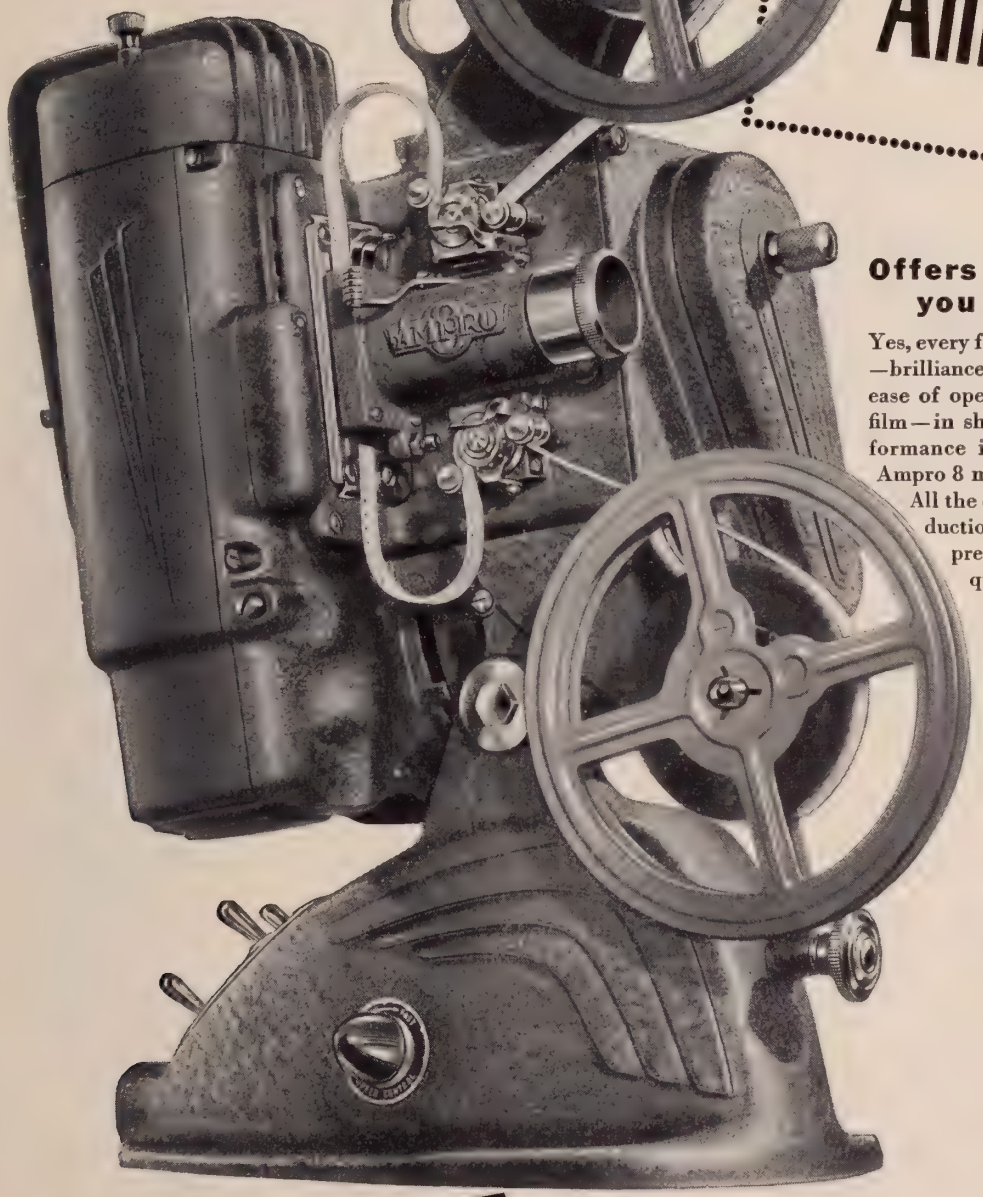
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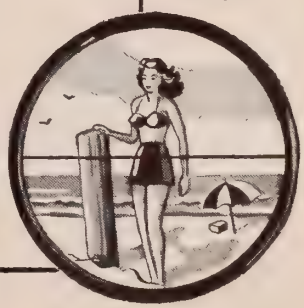
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Open Your History Book For New Filming Ideas!

Numerous Historical Episodes Offer Endless Continuity Suggestions For Ambitious Amateur Films

By SUSAN LINDSEY

IF YOU are searching for challenging new filming ideas, turn to your history books. There's a wealth of colorful material hidden in the pages of America's history books just waiting to be filmed. If this suggests costumes, lengthy research, and voluminous script writing, remember that all these are part of the fun of making a movie of this kind and really, such chores are not as difficult as might be imagined.

Such filming is not a one-man project, however; but it is all the more interesting because it requires a group, and therefore offers grand opportunity to organize a number of movie amateurs into an enthusiastic filming company. As one example, the Mount Holly Players, a group of young historical movie makers in Cambridge, Maryland, organized about six years ago when a number of teen-age youngsters decided they wanted to find some means of expressing their interest in, and their desire for others to learn more of our country's history.

They conceived the idea of making a 16mm. motion picture to be produced entirely by local youths. The most difficult problem was choosing the historical period and characters around which a plot could easily be woven. Their ultimate decision was to film a version of George Washington's adventures as a major in the British army prior to the American revolution. Setting for the story was Williamsburg, Virginia. Mt. Holly Players' producer-director Calvin Gerlach, then sixteen years old, wrote to Colonial Williamsburg, Inc., an historical organization, asking per-

• *Continued on Page 704*



• Director C. Gerlach and star Carl Hammen (right) did research and script writing on their 16mm. picture, "Swamp Fox."



• Many times, during filming, the script was subject to changes and improvements.



• Narration was recorded on disk. Later, disk and film were combined to produce a composite sound print. Shown here is Gerlach at microphone.

• Young George Washington is portrayed by a young high school student in "Redcoat Dispatch," which was filmed for the most part in Colonial Williamsburg, much of it with the assistance of local officials.

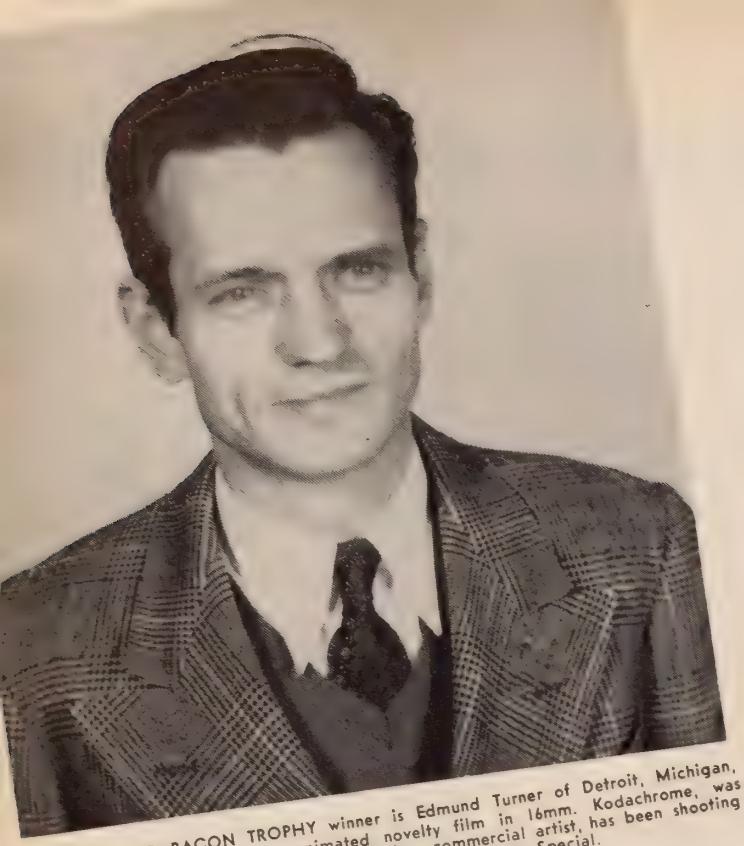


• Scene below occurs in "Swamp Fox" when a young Charleston miss fights off the enemy single handed in order to get through with a stolen enemy uniform for General Marion.



Here Are Winners Of Top Awards

In Home Movies 1946 Contest



☆ LLOYD BACON TROPHY winner is Edmund Turner of Detroit, Michigan, whose "Tiny Town," animated novelty film in 16mm. Kodachrome, was judged best picture in contest. Turner is a commercial artist, has been shooting 16mm. movies since 1934, filmed his entry with a Cine Special.



☆ HARRY W. ATWOOD of Ajo, Arizona, is 1st Award winner in the Scenario Films class for his 250-foot 8mm. Kodachrome picture, "Escape." Now a freshman at University of Arizona, Atwood has been shooting movies five years, uses a model 60 Cine Kodak.



☆ RALPH E. GRAY, Mexico City, is 1st Award Winner in Documentary Film class for his entry "Typical Times In The Tropics," 1600-foot 16mm. Kodachrome film picturing people and customs of Mexico. A consistent winner of awards, Gray uses a Cine Special, has been a movie hobbyist for more than 15 years.

☆ HAROLD FLUCKE, Detroit, Michigan, movie amateur, received 1st Award in the Family Films class for his 16mm. Kodachrome picture, "Santa Rides Again." An outstanding artist, Flucke cleverly incorporated combination live action and animation in several sequences of his picture.





☆ KEN WEST of Vancouver, British Columbia, has been awarded 1st place trophy in the Sound Films Class for his 800-foot 16mm. Kodachrome film, "Investment In Youth." West used a 16mm. Bolex and Auricon sound recorder.



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TINY TOWN, Lloyd Bacon Trophy winner by Edmund Turner, Detroit, Michigan.



SANTA RIDES AGAIN, 1st Award, Family Films Class, by Harold Flucke, Detroit, Michigan.



TYPICAL TIMES IN THE TROPICS, 1st Award, Documentary Films Class, by Ralph E. Gray, Mexico City, Mexico.



ESCAPE, 1st Award, Scenario Class, by Harry W. Atwood, Ajo, Arizona.



INVESTMENT IN YOUTH, 1st Award, Sound On Film Class, by Ken West, Vancouver, British Columbia, Canada.



THE PAST MASTER, 2nd Award, Family Films Class, by George A. Valentine, Glenbrook, Conn.

HOME MOVIES' CONTEST WINNERS

More And Better Films Feature Home Movies' 1946 Annual Amateur Movie Contest With Total of 36 Entries Receiving Recognition

By J. H. SCHOEN

CONGRATULATIONS are in order for 36 movie amateurs — winners in Home Movies' 1946 annual amateur contest which closed September 30th. Of these, 11 are trophy winners and 25 will receive Honorable Mention certificates. The Lloyd Bacon Trophy, top prize in the contest for the best amateur motion picture regardless of class, is sponsored and named for the famed Hollywood motion picture director whose interests long have been with the amateur movie maker. This trophy was captured by Edmund Turner of Detroit, Michigan, with his 400 ft. 16mm. Kodachrome picture *Tiny Town.*

As in former years, the 1946 contest was divided into four divisions: Family Films Class, Documentary Class, Scenario Class, and Sound-on-film. In addition, recognition has been given for achievement in photography, editing and titling.

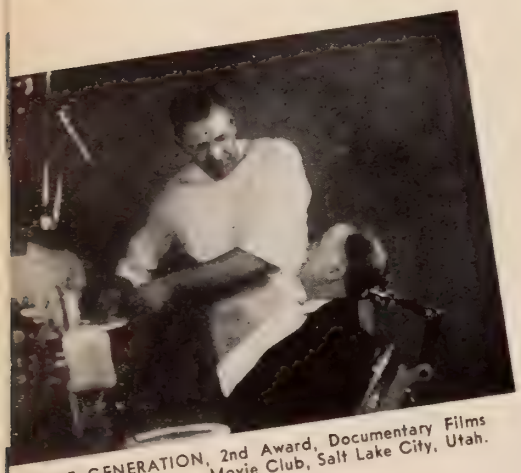
Now international in scope, Home Movies 1946 contest attracted entries from Spain, Mexico, Canada and Chile. Of these, only one entry from Mexico made the winners' circle. The contest reflected a healthy note in the amateur movie hobby in that entries in this year's contest nearly doubled those of 1945. Among the trophy winners were eight 16mm. films and three 8mm. films. Among the pictures receiving Honorable Mention awards were thirteen 16mm. and twelve 8mm. films. Sound-on-film entries, for which division there is but one award, were double those of last year. Black and white films were away in the minority.

Tiny Town, the Lloyd Bacon Trophy winner, was described at length in a review in the August issue of Home Movies. The action is entirely by animated puppets designed and made by Edmund Turner who produced the picture. The film is a truly outstanding production, embracing as it does the skill of its producer in making the puppets, building the many miniature sets, and finally photographing the action in stop motion a frame at a time—a chore that engaged the better part

• *Continued on Next Page*



CHRISTMAS AT HOME, 3rd Award, Family Films Class, by Merle and Leslie Williams, Los Angeles, Calif.



N ONE GENERATION, 2nd Award, Documentary Films Class, by Utah Amateur Movie Club, Salt Lake City, Utah.



WONDERS OF THE DUNES, 3rd Award, Documentary Films Class, by Kurt Bohse, Chicago, Ill.



HIS IS THE STORY OF ALADDIN'S LAMP, 2nd Award, Scenario Class, by Rich Johnston, M.D., Ogden, Utah.

of Edmund Turner's spare time for a year.

Each tiny puppet was first designed on paper, then carved from soft wood with a razor blade. In some instances, clay was employed in molding heads of figures or in making special adornments and adding character touches. The several sets were constructed down to the tiniest detail. There's Ah Mee's hand laundry, the barber shop and the bank next door, the fashion shoppe, and the theatre, just to mention a few.

The story concerns a parcel of valuable jewels delivered to one Dolly Wood as a prize in a nation-wide contest. The picture opens with the Tiny Town express, which carries the valued parcel, winding in and out a beautiful valley in its approach to Tiny Town. The parcel is delivered at the station, then by express to Dolly Wood.

Dolly decides to place the jewels in the local bank for safe keeping but she fails to reckon with a thief who, after following her to the bank, robs it and escapes with the safe containing the jewels. There ensues a chase between a policeman and the thief that takes them ultimately onto the stage of the local theatre where a magic show is taking place. The magician's trick wand proves the thief's nemesis and results in his capture by the policeman. The jewels are recovered and returned to Dolly Wood who rewards the officer with a kiss.

Turner used a model E Cine Kodak and a Cine Kodak Special in filming the picture. Photography is tops and the titling, limited to main, credit and end titles, is of the usual Turner excellence. Turner, a commercial artist, contributes the title drawings which appear in Home Movies each month.

Winners in the class groups are as follows:

Scenario Class

1st place: *Escape*, 250 feet 8mm. Kodachrome, by Harry W. Atwood, Ajo, Arizona.

2nd place: *This Is The Story Of Aladdin's Lamp*, 400 feet 16mm. Monochrome and Kodachrome, by Rich Johnston, M. D., Ogden, Utah.

3rd place: *Conscience*, 700 feet in 16mm. monochrome, by Parkchester Cine Club, Bronx, New York.

Documentary Class

1st place: *Typical Times In The Tropics*, 1400 feet 16mm. Kodachrome, by Ralph E. Gray, P. S. A., Mexico City, Mexico.

2nd place: *In One Generation*, 1 reel 16mm. Kodachrome, by Utah Amateur Movie Club, Salt Lake City, Utah.

3rd place: *Wonders Of The Dunes*, 400 feet 16mm. Kodachrome with theme music and narration on disc, by Kurt Bohse, Chicago, Ill.

Family Films Class

1st place: *Santa Rides Again*, 200 feet 16mm. Kodachrome, by Harold Flucke, Detroit, Michigan.

2nd place: *The Past Master*, 200 feet 8mm. Kodachrome, by George A. Valentine, Glenbrook, Conn.

3rd place: *Christmas At Home*, 150 feet 8mm. Kodachrome, by Merle and Leslie Williams, Los Angeles, Calif.

Sound On Film

Investment In Youth, 800 feet in 16mm. Kodachrome with sound on film, by Ken West, Vancouver, B. C., Canada.

Honorable Mention

All Around The Town, 200 feet 8mm. monochrome, by Lon Wadman, St. Louis, Mo.

Apache Indian Camplife, 400 feet 16mm. Kodachrome, by Tad Nichols, Tucson, Arizona.

Calling Dr. Kildare, 150 feet 8mm. monochrome, by Dr. Macdonald Browne, New York City.

Contact, 400 feet 16mm. Kodachrome with narration on disc, by J. E. Klopfer, San Francisco, Calif.

Death Valley, 400 feet 16mm. Kodachrome, by Frank Knaus, Los Angeles, Calif.

Devils Food, 375 feet 8mm. Kodachrome, by Merwyn C. Gill, Los Angeles, Calif.

Family Affairs, 300 feet 8mm. Kodachrome, by Mrs. D. H. Cameron, Salt Lake City, Utah.

F. O. B. Hawaii, 400 ft. 8mm. Kodachrome, by Robert H. Kluckhohn, Spokane, Wash.

• *Continued on Page 694*



CONSCIENCE, 3rd Award, Scenario Class, by Parkchester Cine Club, Bronx, New York.

Idea For A News Parade Film

A Novel Means Of Presenting Your Movie Shots By Intercutting With Professional News Release Scenes

By F. N. BARBARIN

GIVING increased impetus to the showing of films in the home are the many new projector owners who have come into the fold of home movie enthusiasts in recent months. This is reflected in the increased activity of projector owners in building personal film libraries from which they may draw upon for a full evening's program of movie entertainment. Such home film libraries comprise not only the hobbyist's reels of personally filmed movies, but prints of professional releases such as Castle Films' News Parade of the Year.

In connection with this popuar film, which has been released anually in both 8mm. and 16mm. since 1937, it is interesting to note that many movie amateurs with a flair for novelty and originality have followed the practice of augmenting their prints of the News Parade with sequences filmed with their own cameras of timely events and topics which occurred during the year in their immediate vicinity.

Cleverly titled and edited, we find such footage cut into the continuity of a News Parade film where its impact will be both novel and surprising. For example, a scene of President Truman delivering an important address to the nation is followed by a scene, properly introduced by a title, of Junior delivering his valedictorian address at the high school commencement. A sequence picturing some of the dramatic aftermath of World War II is followed by a caption, "And here at home . . . ," then a home movie shot is intercut showing local war heroes in a memorial day parade. The sequence of shots of the new American Cardinals created in Rome might be followed by a shot of Junior again in the robes of an altar boy or choir boy, preceded, perhaps, by a caption introducing him as one of the youngest of the year's church dignitaries. A view of the winner of the annual Miss America contest might be followed by cuts from home movie footage showing little Mary Lou, age three, in a one-piece bathing suit at the beach. The idea is to tie in as much of your home movie footage as possible with the professional's film record of the year's happenings. Thus, your own movie efforts take on additional glamour when presented along with the professional footage on the same reel.

Movie amateurs, in reviewing Castle's 1946 edition of The News Parade of the Year, will find opportunities galore to supplement this film with their own personally filmed sequences and thus enhance the screen interest of their own movie making. ★ ★ ★







● Photos above represent just a few of the timely news sequences that will be found in Castle Films' "News Parade of The Year—1946" —Golden Jubilee of The Automobile, United Nations Meet At Paris, and the "Flying Wing," revolutionary new type of fighter plane. Subject will be available in both 8mm. and 16mm. plus a special version in 16mm. sound.



● Setting her goal as a screen career, Cathy Carter enlisted aid of two girl friends, filmed a screen test in 16mm. Kodachrome as a selling medium for her talents.



● It wouldn't be a true screen test without a few bathing suit shots, so Cathy wrote a scene and enacted it beside a neighbor's swimming pool. Here Elrene Stein handles the camera while Pat Atwood holds a reflector to even up the lighting.

16mm. Screen Test That Clicked!

Cathy Carter Lands Studio Contract With Home Made 16mm. Screen Test

By JASON WOODBINE

WHEN "It Happened on Fifth Avenue" comes to your local picture theatre, watch for a tall, stunning blonde with an alluring voice, and when she comes on the screen you can say to yourself: "Well, there's proof of what a 16mm. movie can accomplish!" For this girl, Cathy Carter, broke into the movies, and what is more, nailed down a contract, by means of a 16mm. screen test which she made with the help of a few friends.

Every now and then, for the past several years the idea has been discussed in this magazine, and the suggestion made that 16mm. offers the logical way to Hollywood aspirants to interest the studios. Several studios have already signified their willingness to view such tests and give them every consideration.

So it was inevitable that, sooner or later, someone would do it, and someone has. The soundness of the idea has been demonstrated, and others can do it—provided, of course, that they have what it takes, plus. One of the best ways to find that out, of course, is to make such a test and see for yourself.

Born in Hollywood, and the daughter of a Columbia Pictures short subjects executive, it is probable that Cathy Carter could have used her father's influence to break into



● Seventy per cent of the film consisted of closeups, so essential in a good screen test. Here camera operator Elrene Stein readies her Cine Special for a closeup in the bathing suit sequence.

the movies—but she didn't want to do it that way. She didn't want to have it said that she hadn't done it on her own merits, nor did she want to feel that any pressure had been brought to bear in the matter. So, although it might appear superficially that she had certain advantages which not every beginner would have, these were more apparent than real.

Despite the family connection with the studios, Cathy had little contact with the movies, and grew up normally at home as any girl might do. She entered University of California at Los Angeles as a journalism student, but at the end of two years she was definitely determined to be an actress. So she switched to a dramatic school, and after another two years felt that she was ready to do something about it. But what? On every hand she saw for herself the uselessness of "ringing doorbells"—of the endless interviews which led only to a vague promise that "we'll call you if anything should come up."

She saw, too, that the studios, accustomed to judging a finished result on the screen, did little without a screen test. But how to obtain a test? Well, why not make one? The obvious answer was to film the test on 16mm. Kodachrome, since a sound film test was obviously beyond the means of an amateur group.

Cathy worked out a script, and enlisted the aid of two co-ed friends, Elrene Stein and Pat Atwood. The script was simple. A few bathing suit shots, taken beside a Hollywood pool—for who could imagine a screen test without a bathing suit? Then, to show that she could act as well, there followed a group of short dramatic scenes. Since no trained director was available, scenes were filmed which Cathy had studied thoroughly at dramatic school, and which she could do smoothly and with professional ease. One of these was a rather heavy scene from "The Land Is Bright," while the others were lighter bits. The entire film was done in black-and-white, and without sound, but it served the essential purpose of showing how she photographed standing, sitting, walking about, talking, smiling, and so on.

The film was carefully assembled and edited, until it was judged ready for use. Then the question arose: where should she present it? She felt that the big major studios represented a waste of time. They were looking at dozens of tests every day, and even a stock contract with them usually ended up in anonymous obscurity.

About that time, Roy Del Ruth had signed a new contract with Monogram as an independent producer. The studio was small, but the productions would be big league. So she presented herself at the Del Ruth offices, and when they found that she had a screen test ready and waiting, it was not too difficult to persuade them to have a look at it.

All of this was done under the name "Cathy Carter," which she had adopted for screen purposes, and no one connected with the studio knew that she was the daughter of a Columbia Pictures executive. The test was viewed, the decision was favorable, and a contract was offered for two pictures a year with Mr. Del Ruth, and for two more with other Monogram producers. Before signing the contract, Cathy revealed her identity, just to be sure that there would be no "kick-back" later on.

The rest has been pretty straightforward. She has just finished work in "It Happened on Fifth Avenue," a million dollar production in which she has had opportunity to play with such veterans as Victor Moore. Her role is a small one, but extremely gratifying for a beginner. From now on, the rest is strictly up to her.

So, if you feel that your place is on the screen—or, more likely, if your girl friend feels that *her* place is in front of a camera—well, what have you got to lose (except your girl)?

However, remember that the test cannot be made too good. Spend plenty of time planning it, shoot as many takes as may be necessary to get a perfect result, and edit it smoothly and effectively. On the main titles, place all pertinent information so that the test will be self-explanatory.

One Hollywood talent director recently issued the following suggestions for those interested in submitting home made screen tests to his studio:

All tests should be filmed on 16mm. color film. No black and white or 8mm. films will do. And where possible, they should be filmed at 24 frames per second, although this is not absolutely necessary. This was suggested because

• *Continued on Page 692*



• All three girls had a hand in editing the film. Many time saving accessories were provided to ease the cutting and editing task such as a film rack, viewer, and a good splicer.



• Cathy Carter obviously is satisfied with final cut of the film being projected here. Later it was screened for critical observers, pronounced "perfect," then submitted to studio who offered contract.

Ski Movies

Snow Time Is Ski Time And Time To Get Your Camera Into Action For Spectacular Pictures



● Whether you use a telephoto lens or not, you can get good action shots like this by anticipating the skier's course and having your camera instantly ready for the shot.

By RICHARD V. THIRIOT

TO THE eager movie amateur, the first snow fall suggests just one thing—ski pictures. If you have filmed skiing activities before, probably you are already looking forward to deep snows and the gathering of the ski clans in the nation's winter sports centers. If you just recently began making movies, then you have your biggest thrill in store, for probably no other activity offers opportunity for such unusual action shots as the sport of skiing. Even if you do not ski yourself, you needn't pass up the opportunity that skiing—even just plain amateur skiing—affords for interesting home movies. For here is combined action, so essential to movies, with colorful scenery.

A little planning beforehand, of course, will aid you in getting better pictures, the kind that win prizes in your movie club contests. Your film story can begin before the snow falls. The characters in your story—or the principals in your record film, if you choose—can be pictured reading ski magazines, looking over ski equipment, etc. Then follow with a few shots showing one of them peering out of a window as if looking for snow; then a shot of snow falling or of a weather forecast in the newspaper—"Snow tomorrow." Next, shots of skis being waxed and the preparation of other equipment.

Here one's imagination and ingenuity can be called upon to devise a comedy twist to the story that will give additional interest to the picture. Perhaps those who appear in the film, after preparing their equipment, get ready to retire, full of anticipation of the next day's activities.

An alarm clock transition is used here to indicate the lapse of time between bedtime and the time of arising. The clock is filmed in closeup at the retiring hour, then a lap dissolve shows the clock set at 4 or 5 the next morning—the time set for the skiers to awaken. Or, by a simple contrivance, the clock can be filmed as the hands are turned rapidly to the arising hour. This can be filmed at 8 f.p.s. to lessen the time consumed by the transition and at the same time save film.



● Keep your camera low in order to get in a fair portion of the sky for contrast and color. Shoot across the slopes instead of up or down—they look steeper that way, give better action perspective.

When the alarm goes off, the "comedian" of your group gets out of bed fully clothed, grabs his ski equipment and dashes out of the room ahead of the others. At intervals, later, you can cut to this player—or "character," if you wish—showing him consulting his ski instruction book before buckling on his skis; before timidly starting to de-

scend a small hill, etc. When more experienced skiers swish by him in expert maneuvers, show him gazing in wonderment. Then, referring to his ski book again, he attempts to imitate the experts. In the closing sequence of your film, show this party making a successful run down hill, a big smile on his face as he feels proud of his accomplishment, then the surprise—a shot showing him plunging head first into a snowbank. Climax this with a closeup of the skier emerging from the snowbank and sitting upright. Disconsolate, he reaches for his instruction book, obviously to see what it was that he did wrong. With a disgusted gesture, he tosses the instruction book away as he struggles to his feet in the final fadeout.

Intercut, of course, between these comedy relief shots will be all the serious shots you have made of other skiers in action. If there is a ski lift at the site, use this as a continuity starting point for a series of sequences. Many, who have never visited a skiing resort have only a vague idea how a ski lift works. Here, then, is opportunity to picture the apparatus in its entirety and at the same time provide a background of action in which to film the members of your party. Make a few shots yourself as you travel on the ski lift, and if the line is a bit jerky in its operation, it is suggested that you shoot at 32 f.p.s., altering exposure accordingly, in order to smooth out the action on the screen.

At the summit, the skiers are ready for the long descent and here will be opportunity to film the most spectacular shots of your ski film. Let action accent each shot. Do not make any shot too long. Change angles constantly, and above all, include plenty of sky in each shot for the contrast that the deep blue will give to the snow.

Skiers, in a group, coming over the crest of a knoll and zooming past the camera make a spectacular shot. Likewise the same action, filmed at 32 or 64 f.p.s. presents a highly interesting slow motion study on the screen. Low angle shots are always good composition highlights. Place your camera low for several shots of skiers speeding toward and then away from the camera.



● Note how backlighting, accomplished with aid of sunshade on camera, enhances the beauty of this scene. Let panorama vistas like this backdrop the action of your skiers.

● Don't overlook the many possibilities the ski lift provides for filming members of your party in a continuity that shows how the ski lift works.



In order to accent the steepness of a slope, shoot across the side of the hill instead of up the hill or down. When you shoot straight up or down the slopes, they appear to flatten out on the screen. Still another beautiful shot is to film skiers in action over virgin, unmarked snow with a spray of snow flying after the skiers as they speed down the slope and past the camera.

A morning's run on the ski slopes calls for a substantial lunch. So get scenes of this activity after the skiers reach bottom of the ski run.

Where a ski meet is to be held, still more action is in store for the movie cameraist. You can make all those breath taking shots of ski jumpers so familiar on the newsreel screen. You can better the newsreel cameramen, too, by shooting this action in slow motion, affording a rare study of the skier's balancing technique as he glides gracefully as a bird through the air.

Nor is there any reason to limit filming only to expert skiers. The family in skiing activities offers endless opportunities for interesting movies. Such a film can begin, as already suggested, with Dad as the fall guy who relies too much on his instruction book.

Now just a few words about exposure. The brilliant sun and white snow makes the light doubly brilliant and it is very easy to miscalculate exposure and to either over- or under-expose your film. Unless allowances are made for the extreme brilliance when taking a meter reading, you are apt to get an over-reading and as a result under expose your film. Using exposure calculations other than that arrived at with a meter, it is easy to over expose. Use your exposure meter carefully for Kodachrome in bright sunlight. You'll find f/11 just about right for this condition. When in

● *Continued on Page 707*



● Almost never do you find a successful scene posed by circumstance. To film a good scene of human activity, you must arrange it. Note, in this picture, how the cameraman arranged for the mother and father to concentrate attention on the boy who is the center of interest. The parents are comparatively motionless while the child remains in action.

Planning Makes Little Pictures BIG!

Here's Sage Advice For Amateur Filmers Who Want To Make Better Movies

By REESE WADE

Most of us are faced with at least two choices about everything, and this same disquieting situation holds true for outdoor photography, too.

Our big questions here are:

1. Am I making a photographic report of my trip which will be of interest only to me? Or —

2. Am I making a photographic record which will be of interest to many people in the months and years to come?

These are the questions to be answered when we include a movie camera in our field equipment. If your purpose is No. 1—to record scenes only for your own interest—then you will find little of value in this article.

Probably you will equip your camera with one lens, leave your tripod at home, and take "off-the-cuff" shots whenever the fancy strikes you. In some cases you will, by the very nature of the scene, obtain a very striking and dramatic picture; but most of the time you may get blurred shots of trembling fields and timber, flashes of dogs and game scooting across the frame, and many feet of action so far away that it will be all but invisible on the screen.

Certainly there is no rule against shooting motion pictures in that fashion. In fact, there usually is a certain breathless gambling interest in the newly processed film when you take it from the box, thread it through the projector, and snap the switch. *What* will the screen reveal? Anything? Everything? Nothing at all? It's a gambler's game, this impromptu movie shooting, and its payment is of the same kind.

For the serious camera addict, though —for the man who is as much interested in shooting with camera as with gun—such candid photography is far from satisfying. He can no more pop a scene at random than he can permit himself to shoot at a deer with a .22 rifle. He wants to be able to take pride in his handiwork, both as a sportsman and as a cinematographer. For him, there may be some thoughts worth while in this article.

Whether the subject is a hunting trip, a fishing trip, or Sunday dinner at Grandma's, the basic movie rule still holds good: It takes *planning* to make a picture.

Before the luggage is ever packed in the car, the basic idea for your film should be carefully thought out. Any film is more interesting if it tells some sort of a story. Not a fiction story, a la Hollywood, but the story of you and your plans. Let your film have a beginning, a middle, a climax and an ending. It isn't difficult; only the planning will differ from the off-the-cuff method.

Your film may be long or short; it really doesn't matter. And its ingredients should be only the true ones of



● One important secret of movie making success for the amateur is the importance of changing camera angles and camera distances from subject in order to gain a fresh or more interesting viewpoint. A single shot of a subject or action soon grows monotonous on the screen, so the professional method is to break up the action into a sequence of changing viewpoints. Note here how the little girl is introduced in a medium shot standing on the chair. Then she is seated and the camera viewpoint changed and moved in closer. This is followed by a closeup of the child, with the camera viewpoint again changed. This technique, applied to ordinary home movie shots, gives a professional touch to a film, increases interest twofold.

your expedition. But arrange those ingredients in logical order, and plan your scenes for later editing. Always remember that the editing makes the picture. Without editing, your finest camera work will be unconnected scenes, arranged at random, jumbled in effect, splotched with moments of inferior photography—out-of-focus spots, tail-ends of film where red "flares" spoil the color, takes which failed to show what you wanted. With these things edited out, your film can move smoothly, with a flowing sequence of scenes unmarred by the faults which no cameraman can avoid. The editing, too, should be planned at least partially before your trip begins. Let's take an example and follow through the important steps.

You're going, with a group, to fish in the mountains. So your film can begin right at home. Why not open with an extreme closeup of the mountain destination circled on a map. The name fills the screen. Then cut to a shot showing the entire group clustered beside the car, checking the map. The man holding the map folds it up, steps into the car, and the others climb in after him, each man carrying a reasonable amount of equipment or luggage. Scene three would be shot from a place near the street, where the automobile can be seen as it starts to roll, and can be followed as it emerges from the driveway and speeds off down the street.

If the offical photographer doesn't mind not appearing in the scene, he can shoot the departure footage and then join his comrades halfway down the street. Or, to make the group complete for this first "establishing shot," someone else can be asked to "roll it" when the time comes. The important thing is that in these brief scenes you will have presented your destination, your party, your means of conveyance, and the actual circumstances of your start. When the film is shown, you won't have to preface it with inadequate explanations of personnel and purpose; everything will be clear on the screen.

If one's journey takes him across other states, it makes an interesting scene for the cameraman to take his place beside a highway road marker. He can catch the oncoming automobile in the frame and "pan" with it until the machine is receding on the screen, and in one corner of the frame is the highway marker bearing the highway number and the state's name.

In mountainous country, it is well worth the twenty minutes it takes for the cameraman to be debarked at the top of the mountain so he can photograph the car as it comes winding up the twisting mountain road. The time spent in making the car twice climb the grade will be repaid many times in added interest for your film.

One secret of good pictures is this: almost never do you find a successful scene posed by circumstance. To get a good scene of human activity, you must arrange it, and by "arranging it" I mean eliminating all aimless movement and concentrating on the movements which tell your story. For instance: suppose you want a scene of a man building a fire. Have you ever timed a camp fire maker? It takes very little time—when the camera is not running. When it is running, and those 36 feet of film are dashing past the lens every minute, you suddenly realize that all you are photographing are meaningless movements which tell nothing. The camera will be exhausted of film by the time the fire catches its first feeble breath.

So, save that shot while you analyze your fire-maker's technique. Note how he arranges the kindling. See what steps he takes in One--Two--Three order before the flame is ignited. Then plan to photograph those steps, one at a time, in a sequence of shots filmed from different angles. A second great secret of movie success is changing angles and changing distances from the subject. Make your changes follow a planned pattern, too—one which adds clarity to the picture. Again, an example:

The first shot, perhaps six feet long (in 16mm.) would be a "Long Shot"—one which shows the camp area, the firesite, and the firemaker in the center of the frame. You are starting your scene as he walks toward the firesite with fire materials in his arms. He kneels down and places the materials in position.

Watch how he kneels and note how his arms move as he places the materials, because you will make him do that action again.

Now change your camera location to in front of the man, instead of to one side, and come in to where the man fills the frame. Both the man and the firesite are much larger now. From this new camera set-up, have the man carry his materials in as before, kneel as before, and arrange them as before. This time, however, you start your film rolling just before he begins to kneel. The camera records him kneeling and going through his material-placement procedure.

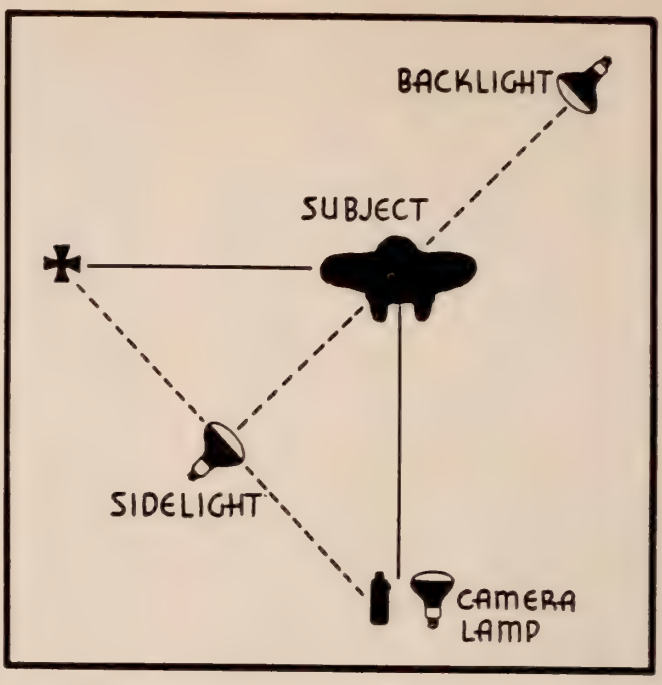
Again shift the camera position. Come in closer, much closer, so that the firesite fills the camera frame. This time move to the other side of subject. From a kneeling position have him repeat the material-distribution process and apply ignition to the fire. Your camera will roll until the flame is bright. Then return to your original position, roll the camera, and have the firemaker rise from his kneeling position and go about his business.

Sounds like a lot of trouble, doesn't it? And it *is* a bit of trouble, but just think of the results! When you get that film back into your editing room, you will have this sequence ready for the scissors and splicing machine: (1) The firemaker approaching and kneeling; (2) the firemaker arranging ma-

• *Continued on Page 702*







● Fig. 1 — Closeups are an important part of every good movie. Good lighting will enhance their effectiveness. Here "triangle" lighting was used, as diagramed in Fig. 2 above. Camera lamp floods scene with light while side light, elevated, is placed halfway along a line from camera lamp, determined by measuring camera lamp to subject, then measuring an equal distance at right angles from subject, placing sidelight at halfway mark. Backlight, also elevated, is placed directly opposite.

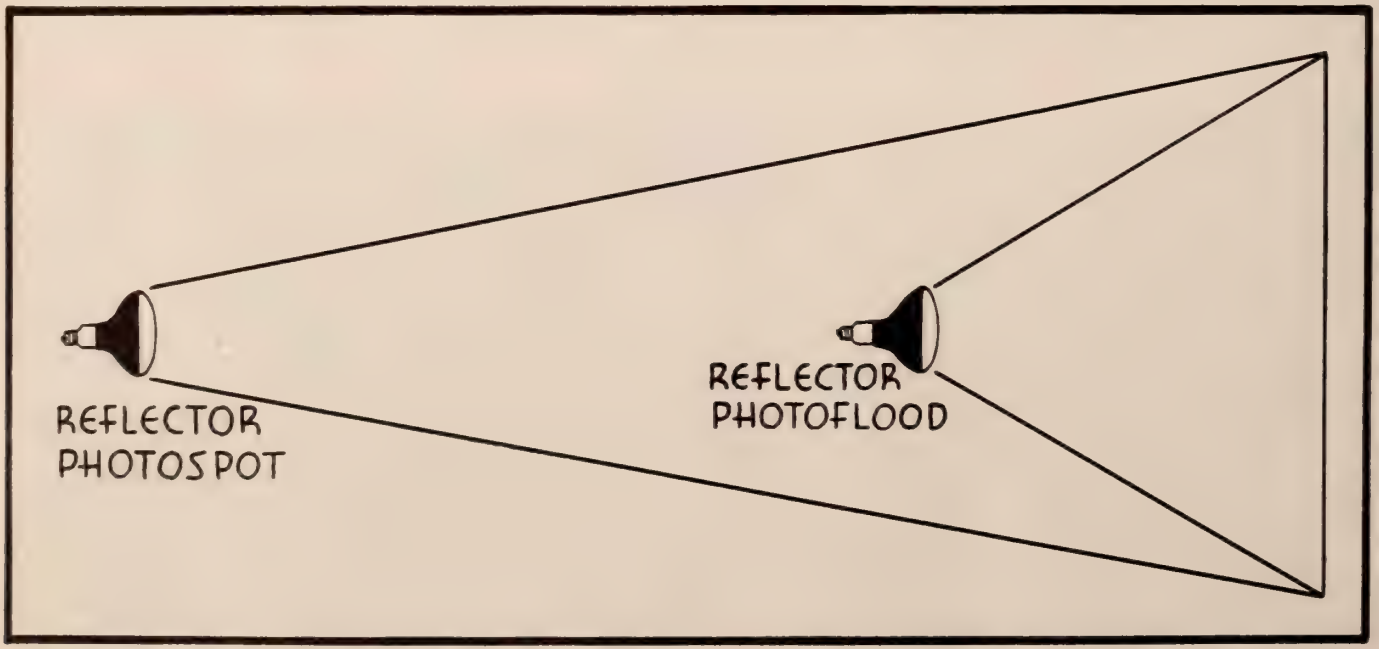
LIGHTING FAMILY GROUPS

How To Place Photo Lamps For Best Interior Filming Results

By DON MOHLER

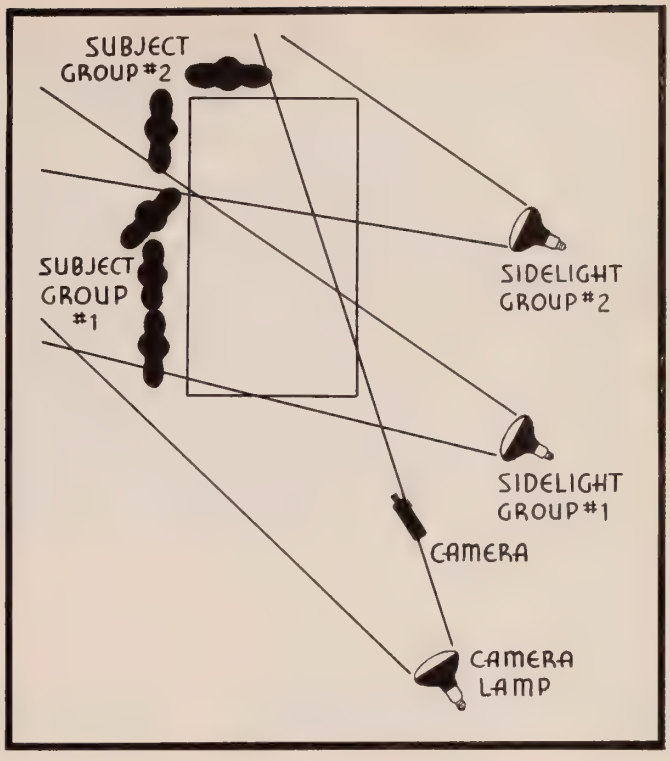
MORE FAMILY movies are spoiled by bad lighting than by incompetent camera handling. When families and friends gather together on Thanksgiving and Christmas to enjoy holiday festivities, the movie amateur is doubly taxed to make good pictures because of the hubbub that invariably accompanies a gathering. So it behooves the movie maker planning holiday movies indoors this year to give some thought beforehand to the most important phase of indoor photography—the lighting.

The use of lights in homes where there is a gathering of people presents many hazards. Filming large groups calls for abundant light, and setting up numerous lighting standards and the use of reflector units clamped to chairbacks and other furniture, plus the maze of extension cords



● Fig. 3 — Shown here is comparative effectiveness of the reflector photospot and the reflector photoflood. Light from spot covers about same area as the flood, but can be used three times as far away from subject. When lamps are used well back from subjects, there is less chance "burning up" details in features of those nearest the camera. These photo lamps differ from regular photofloods in that they have reflector built in.

● Fig. 4 — This diagram shows an effective lighting arrangement for large groups. After selecting camera position, place camera lamp far back as space and exposure limitations will permit. Place one sidelight to illuminate one person or sub-group of persons, as shown. Added depth and realism will be gained by lighting sub-group No. 2, farthest from camera, a little stronger than the rest.



does not present a pleasing situation for either guests or host. Lighting indoor groups, therefore, must be simplified, and this simplification can be achieved through use of reflector photofloods and photospot lamps.

Still another thing to strive for is more natural lighting, something that cannot be accomplished with a limited number of ordinary photolamps placed at random. Light units must be so placed that scene or subject will appear to be lighted by the natural illumination source of the room —overhead chandelier, wall brackets, etc.

Because the average cine camerist has but one lens—the "regular" lens (one-inch for 16mm.; half-inch for 8mm.;) with which his camera came equipped, large indoor family groups require greater shooting distances; more coverage from lamps. To get everybody in the picture, it is necessary to pull back with the camera to get everyone in the picture, unless one has a wide angle lens. This calls for moving back the lights, too, so they will be out of camera range, which also means that the volume of light falling upon the scene or subjects is diminished proportionately. The remedy, of course, is to pour more light into the scene by adding more photolamps. However, where reflector photospots and reflector photofloods are used, the problem of lighting is more easily solved. In filming small groups, very professional results can be achieved with these lamps.

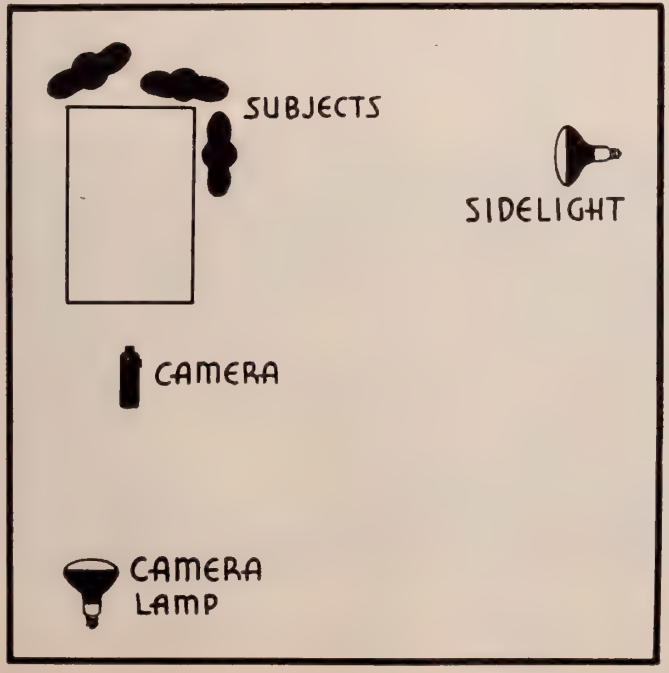
In previous issues of Home Movies I have discussed a simple and rather recently perfected system of lighting indoor movie scenes. Readers may recall the discussion on "Triangle Lighting" which involves the use of two reflector photofloods and one reflector photospot in a pattern which involves setting one lamp close as possible to the camera, another high and to one side, and the third at the back for backlighting, background illumination or effect lighting.

● *Continued on Page 700*

● Fig. 5 (right) — The advantages of using a camera lamp far back is shown in the lighting effect accomplished in this group shot. All three children are lighted equally well. If the camera lamp were used right at the camera for this shot, the boy would be overlighted. Thus, the farther away photolamps can be used from subjects, the more even will be the general illumination.



● Fig. 6 — Diagram below shows position of lights and camera with relation to subjects in making the picture at right. The sidelight was elevated well above the children's heads to give more natural lighting effect.





● Whether you are a "kitchen sink" processor or one possessing an elaborate darkroom, your reversal results depend upon use of a good formula and a thorough knowledge of the working characteristics of the developer used.

Selecting The Right Developer

Understanding Function Of The Developer Will Aid In Selection Of Proper Formula For Home Reversal Process

By ARTHUR M. SHARP

THE MOVIE amateur, unschooled in science and chemistry, about to undertake home processing of movie film, is often overwhelmed by the plethora of formulae which is offered him. With developers running from D-7 to D-93, it appears a difficult task to select the right one.

The other items in the reversal formulae present no problem, since there is only one fixer, one clearing bath and a choice of only two bleach solutions. But it is choice of developer that not only often stumps the beginning home processor, but often leads to poor results. The thing that must be remembered is that the amateur processor works under entirely different conditions than the professional with his machine processing equipment, and this is a big factor in choice of the developer to use.

The beginner will understand the problems of processing better, perhaps, if we look into the purpose of the developers used in the reversal process. We know that film, on exposure, receives a record on the emulsion of the scene focused upon. This exposure produces a change in the silver halide contained in the emulsion which remains fixed until the film is subjected to the first developer.

Now reversal presents a different problem than that of making a negative on one film, then printing and developing a positive for projection on another. With reversal, we must make a negative image, then remove it so we can develop a positive image *on the same film*. Therefore, reversal film must be of a type which is adapted for this purpose, i. e., it should have sufficient silver in the emulsion to allow the formation of a positive image of the correct density for projection.

Should the positive image be too dark it will require a 1000 watt bulb in the projector to get a presentable picture on the screen. Similarly if the density is not great enough, a 500 watt bulb will make the pictures appear as if the film had been overexposed. Therefore it becomes apparent that correct density is a must for perfect screen image quality.

To attain this desired condition in the positive, the exposure must be "on the button," and the film must be developed to the correct degree in the first developer when making the negative image. Since density is dependent upon the time of development, leaving the film too long in the first developer will produce a dark negative image and a correspondingly light or thin positive image. Conversely too short a time in the first developer will produce a thin negative image and, where total flashing is used, a dense dark positive.

It becomes evident therefore that the amateur interested in home processing must standardize his conditions to attain professional results. While this might sound involved at first, it is really quite simple. With electric exposure meters and the speed rating of the film, the first variable—exposure—





● The amateur film processor must standardize his operations in order to attain professional results. The test strip method is recommended as best way to arrive at a standardized procedure. Clip short lengths from film to be processed and develop these in a tumbler or graduate, each strip to be given same development but at different time intervals. The test strips, sandwiched between glass, as shown above, may be examined to determine which is most satisfactory. Developing time of this strip becomes standard for all future processing.

can be readily standardized. Next, a given developer at a definite time and temperature will yield a standard density and contrast. The temperature and time can be established at a definite value and held there. This brings us to the developer as the variable of the amount.

From the amateur's point of view there are three methods of attack to lick the developer problem. First, and best, is the test strip idea. Short lengths of the film to be developed are put through the process with the predetermined developer and other solutions being used, to determine the correct processing time. This method (as outlined in my February '46 article) is one which will render perfect results all of the time. However it does require a little extra effort.

Then there is the idea used by professionals and machine processors, viz.: replenishment of developing solution. A certain amount of new developer (made from a little different formula than the original) is added to the original solution as each film is developed. Thus strength of the solution is maintained and the solution must be discarded only when it is too old or so dirty that it stains the film.

Finally there is the method, favored by the amateur who processes only occassionally, namely making a fresh solution for each film developed. By this means one is assured of clean, sparkling films free from stain, with ideal blue-black tones so ideal for projection. This eliminates all variables with respect to the developer and if a meter has been used to determine exposure, the correct density will result for all scenes with a definite predetermined time and temperature.

Before we consider any specific developing formula, let's analyze a universal developer formula and see what makes it tick. Remember the film image is contained in the silver halide and for this image to become visual, we must change the halide into black metallic silver. The developing agent (metol or hydroquinone) reduces this halide to metallic silver under certain conditions. That is, to achieve this result there must be present an accelerator, usually an alkali such as borax, sodium carbonate, ammonia or sodium hydroxide. The stronger the alkali the more energetic the developer and the less time is required to form the silver image.

Theoretically only two of these chemicals would produce an image but we want long life solutions, and we want some silver left on the film after the first development to produce the positive image. Therefore a preservative (sodium sulfite) is incorporated in the formula. This prevents the developing agent from being oxidized by air,

• *Continued on Page 698*



o The movie amateur with serious photoplay producing aspirations will find much of interest in cinematographic and editing techniques in "The Big Sleep."

MOVIE ANALYSIS

By ELI WILLIS

"THE BIG SLEEP"

Starring Humphrey Bogart and Lauren Bacall. Directed and Produced by Howard Hawks. Screenplay by William Faulkner, Leigh Brackett, and Jules Furthman from the Novel by Raymond Chandler. Music by Max Steiner. (*Warner Bros.*)

★ RECOMMENDED for study by the serious movie amateur is "The Big Sleep," an extraordinary example of action-packed screen drama enhanced by skillful photography. Here is the kind of action picture which you must see from the very beginning in order to follow the plot and enjoy the suspense. Roughly, six murders take place; Humphrey Bogart is severly beaten twice; then Bogart, in turn, beats up one of his adversaries, kills another, and causes the fatal shooting of still another. In between these hectic episodes—and there are some breathing spells—Humphrey Bogart and Lauren Bacall carry on with torrid dialogue that is full of ribald double talk. But through it all, the artistry of the cinematographer and skill of the editor is obvious.

"The Big Sleep" is built up of a series of violent action episodes which follow one another in such quick succession that one is always kept engrossed by the sheer activity of what is happening on the screen. You never know what is going to take place next, just as Humphrey Bogart, as the private detective hero, never is sure where the next bullet is going to come from.

This continual piling up of shocking incidents and strange action is one of the secrets of the enjoyability and entertaining quality of the movie. The other is, of course, the sophisticated and "tough" dialogue. To maintain such a tempo for the length of a full feature film, "The Big Sleep" is jam-packed with changing scenes, odd characters, intertwining plots, and a host of "bit" players. Characters keep popping up at the oddest times and are disposed of by the simple device of having them shot.

Because this movie is one of incidents and one in which you never know what is going to happen next, it lacks the familiar dramatic suspense. For, in order to have suspense, the opposing forces must be clear in the audience's mind so that it will sit on the edge of its seats wondering if the hero will successfully outwit the villain.

There are a few brief scenes in which these prerequisites for

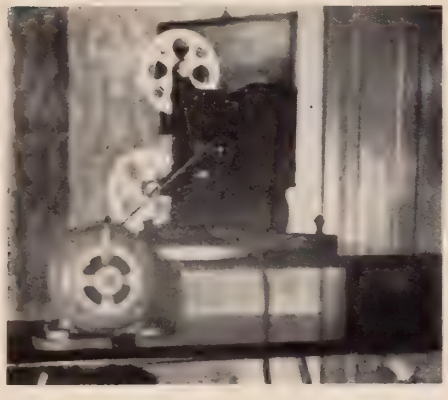
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Experimental Cine Workshop

- GADGETS
- TRICKS
- SHORTCUTS

$1 to $5 are paid readers for ideas for gadgets, movie tricks and short cuts in movie making used on this page. Describe your gadget or idea briefly and submit it with rough sketch or photo to "The Workshop Editor," Home Movies, 6060 Sunset Blvd., Hollywood, California.

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Constant Speed

To attain reasonable synchronization between projector and recorder player, it is necessary that both instruments maintain constant speed while in operation during screening of the picture. Few silent projectors are equipped with constant speed motors. To overcome this problem, I substituted a one-eighth h. p. washing machine motor for the regular projector motor, hooking it up as pictured above.

I discovered that this motor maintained a constant speed under reasonable load of 1760 r.p.m. By fitting a V pulley 1⅝" in diameter to the motor and placing another pulley 1¼" on the hand shaft of my Eastman 8mm. projector, I obtained an approximate constant speed of 16 f.p.s. Projector and motor were mounted on a wooden base as shown. —*J. G. MacKenzie, Atlanta, Mo.*

Title Idea

Countless illustrations, such as the full-page photos which appear in Home Movies each month, can be used as backgrounds for your home movie main titles. Using a sheet of clear celluloid, a bottle of white and a bottle of black India ink and a pen, you can letter the text yourself.

For example, for your football film, cut a football photo from one of the popular magazines. Lay the sheet of celluloid over the photo and letter upon it with ink the words of your title. If the photo background is dark, use white ink. If the photo is predominantly light, use India ink. The title completed, insert photo and celluloid in your titler frame and photograph. After use, the ink may be washed away from surface of the celluloid and the celluloid used over again.—*George A. Lazatti, Brooklyn, N. Y.*

Shooting Ultra-closeups

Using a typewriter titler for shooting ultra-closeups of flowers and making nature studies on film, etc., is not new. However, use of titler in this way can be greatly facilitated if it is mounted on tripod. This may be done by first



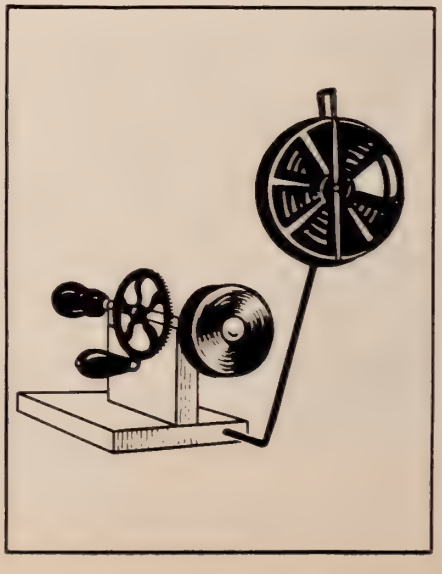
mounting a wooden block under base of titler as shown in photo above. Block may be attached by driving wood screws through top of titler into block, but first it is necessary to set a ¼"-20 machine nut into the block to receive the tripod screw. This may be done by countersinking a hole in the block, same size as the nut, and in the surface which will go next to the underside of titler base.

Mounting the titler on tripod by this means insures a more rigid camera so necessary for good ultra-closeup shots. —*Palmer McKinney, Chicago, Ill.*

Bulk Film Winder

A small hand drill may be pressed into service as a tool for winding bulk film on camera spools. As illustrated below, the hand drill is mounted on a block of wood attached to a base. Two clips of metal, cut from a tin can, are nailed over the drill to secure it in place. Support for the supply reel is a length of ¼" steel rod bent at right angles and set into the wood base as shown. Another right angle turn forms the spindle on which the supply spool is mounted. A washer soldered at the elbow keeps reel aligned with spool below. A retainer for the reel may be made from a cotter pin inserted in hole drilled in the ¼" shaft.

Spindle for camera spool is made from a short ¼" carriage bolt. Head of bolt is cut off and the square shoulder of bolt is just right to fit the square opening of the camera spool. This



trimmed bolt is inserted in jaws of the drill and locked.

In use, supply reel of bulk film is placed on top spindle. Camera spool is placed on spindle below, end of film is threaded into slot and the camera spool rotated 21 complete turns to load 25 feet of double 8mm. film on a standard 25 foot spool.—*H. J. Holland, Eggertsville, N.Y.*

Changing Bag

To avoid those annoying light flashes on margins of your color film, it is imperative that film be loaded in the camera in subdued light or, if your camera is an 8mm., double precaution is necessary when it comes time to reverse the roll in order to expose the second 25 feet of film.

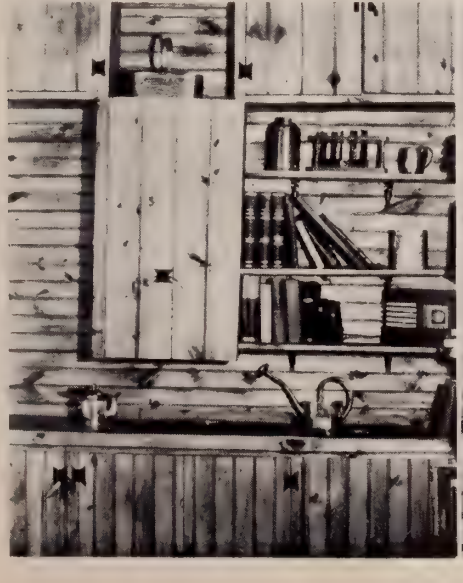
When on distant locations, your jacket, sweater or your shirt may be converted temporarily into a sort of changing bag. Button up the garment and slip it over your head. Then open up camera and shift or replace the spool of film under the protection of this light repellent hood.—*I. W. Rhodes, Jr., Norfolk, Va.*

Projection Booth

Photos below illustrate how one end of our den, intended for a cabinet-bookcase combination, was altered to a combination projection booth and cinema workshop. With the cabinet doors closed, no change is noticeable, and appearance of the den is conventional.

However, all editing, titling and other equipment is within easy reach, so that any cine task regardless of size can be undertaken without a lot of fuss and bother in getting out and setting up equipment.

The central cabinet contains the movie projector and a 35mm. slide projector. The booth contains a lining of sound-proof material. The projection beam emerges from the visable orifice and reaches the screen set up at opposite end of room. This screen, which is not shown, is reversed when not in use and becomes a framed water color harmonizing with other framed pictures in the den.—*Don Kelleher, Charlotte, N. C.*





Less Projector Noise

An ordinary felt typewriter pad one inch thick, obtainable from any typewriter or stationery store, can be used for deadening the sound of a projector when used on desk or table. The felt pad placed between projector base and table top acts as an absorbent for vibration and sound emanating from the machine. — *Robert J. Lanford, Glendale, Calif.*

Zoom Titler

Using sections of track from a toy train outfit, I have constructed a very successful zoom titler. As may be seen in

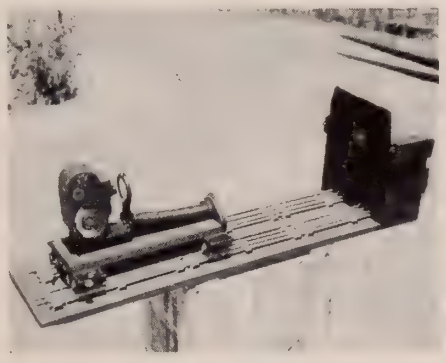


photo above, the carriage consists of two cars turned sidewise with the trucks and set at right angles to fit the parallel tracks. Tops of the cars have been removed and a wooden base for the titler laid across the car chassis. My titler, with the card holder removed, was then mounted on this base.

The title to be photographed is set up at the far end and properly centered. To accomplish the zoom effect, I start the camera turning when it is at the maximum distance from the title, then move the carriage toward title card at the desired rate of speed.—*Robert Ellison, Petaluma, Calif.*

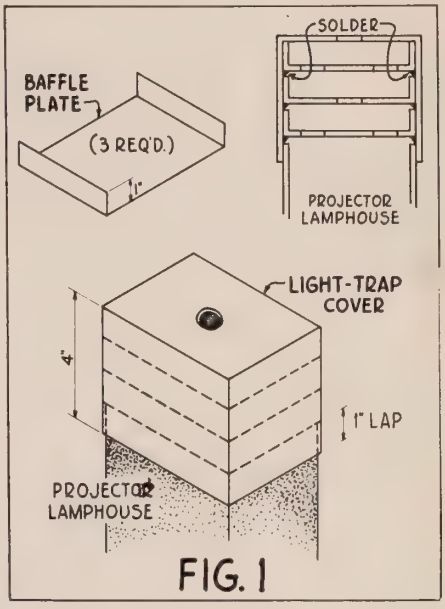
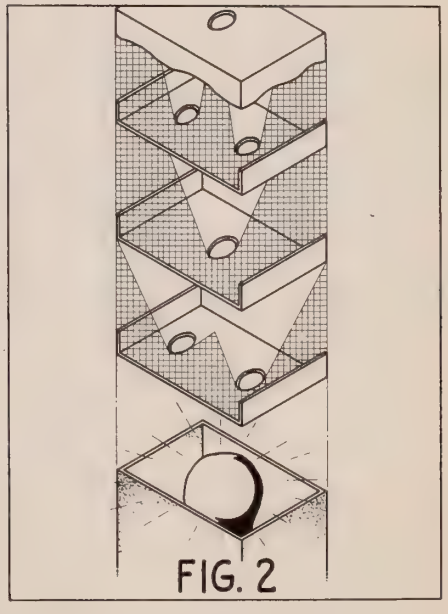


FIG. 1


FIG. 2

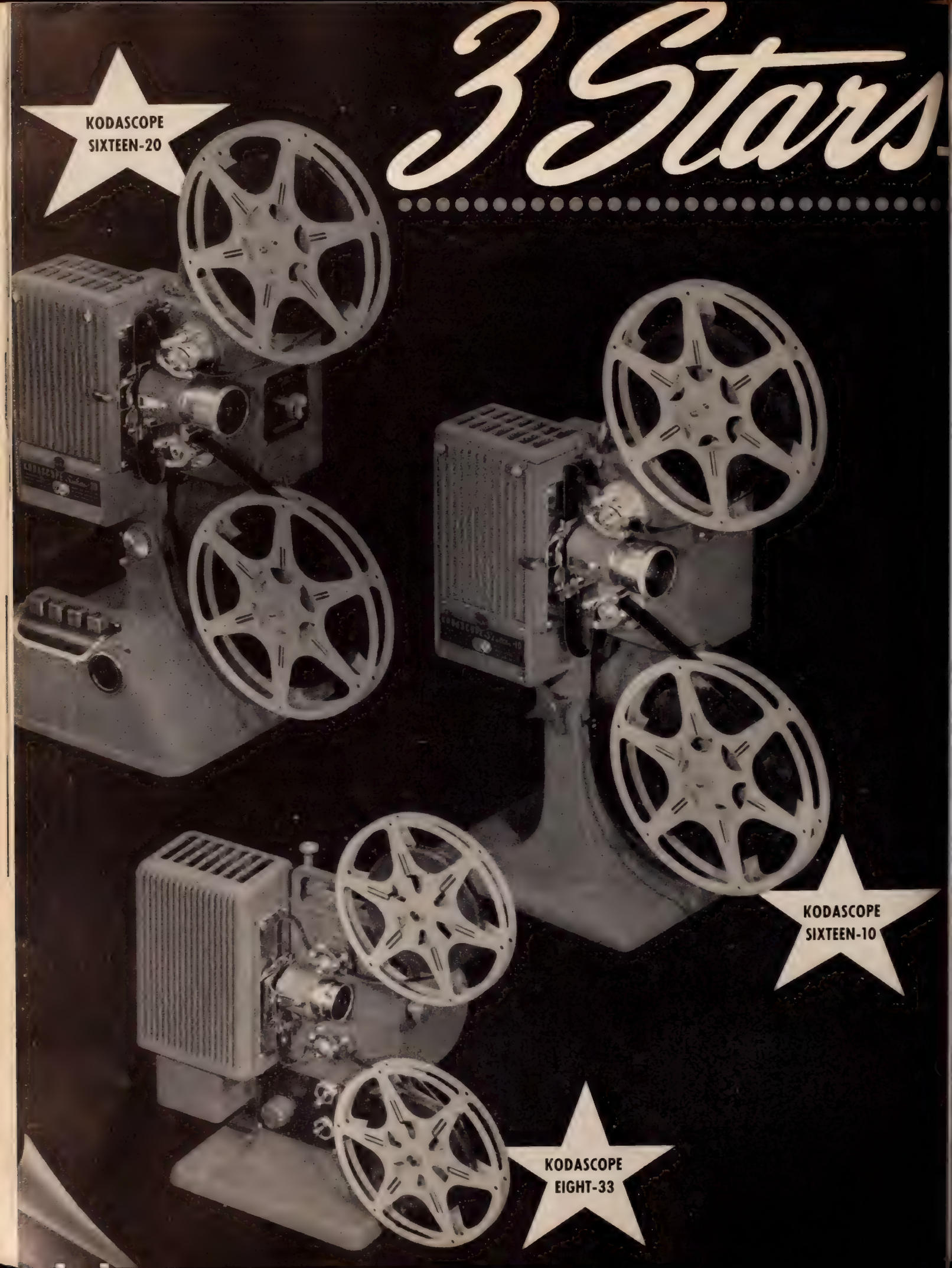
Lamphouse Cover

Most projectors that employ a screw-base bulb as a light source have lamphouse covers that permit a great deal of light to escape into the room while the projector is being operated. Especially is this true of projectors that do not have a built-in blower to accommodate high-wattage bulbs; they employ a low-wattage bulb and rely on radiation of the heat to keep the lamphouse cool. The baffle cover shown in Fig. 1 and Fig. 2 above, keeps light leakage at a minimum and, at the same time, keeps the lamphouse well ventilated, thus insuring coolness.

The cover described in this article operates on the baffle principle and is constructed of light gauge sheet metal —the thinner the metal, the more radiation of heat, resulting in quicker and

• *Continued on Page 706*

3 Stars


KODASCOPE
SIXTEEN-20
KODASCOPE
SIXTEEN-10
KODASCOPE
EIGHT-33

_that pass all screen tests

Designed by Kodak for brilliant projection of full-color and black-and-white movies

CINAMATEURS the world over will agree that every movie show is a "screen test" of the projector—a test of its ability to project bright, crisp pictures of the desired size, at the desired distance, for a completely satisfying evening of movie entertainment.

Such capability is exactly what you can expect from Kodascopes Eight-33, Sixteen-10, and Sixteen-20. Judged on their outstanding performance records—on the ease with which they pass all screen tests—they are indeed entitled to "star" ratings!

Thanks to their scientifically balanced, expertly designed optical systems employing powerful lamps and fast, high-quality projection lenses, these projectors assure marvelous showings of your full-color or black-and-white movies. Furthermore, in the "Sixteen-10" and "Sixteen-20," all air-glass surfaces of both the projection and condensing lenses are Lumenized — resulting in a startling increase in screen illumination, greater crispness and clarity, and improved color purity.

And chalk up another "plus" for these splendid machines — their remarkable ease of operation! From threading to rewinding, every step has been simplified, every one of the few necessary adjustments is finger-tip easy.

Most important, your satisfaction with one of these projectors is *lasting* satisfaction. All are designed and built by Kodak to one standard of quality and precision—the highest.

The distinctive features of the "Eight-33," "Sixteen-10," and "Sixteen-20" are listed at the right. A glance will tell you which projector will best satisfy your particular requirements. Because of the enormous demand, your Kodak dealer may not have all three models in stock at the moment. But be sure to keep in touch with him—more and more Kodascopes are on the way, all the time.

"Tailor-made Projection" through a wide choice of accessory lamps and lenses

KODASCOPES SIXTEEN-10 AND SIXTEEN-20 are both truly versatile performers. With either projector you can show your movies just about anywhere—in home, club, or auditorium. The standard lamp-lens combination of each is so efficient that often it will provide plenty of illumination for big pictures, on large screens, at greater-than-average distances. But no matter how large or small the screen, how long or short the projection "throw," you can give your movies the "tailor-made projection" they deserve through the wide selection of accessory lamps and lenses available, which makes possible many additional lamp-lens combinations to suit a full range of conditions.

The 1-inch *f*/2.5 and 1½-inch *f*/2.5 lenses are for shorter-than-average "throws." The 3-inch *f*/2 and 4-inch *f*/2.5 lenses enable you to project your movies at greater distances—perhaps from the back of a hall or auditorium. The accessory lamps also have important functions. When less screen illumination is desirable, a 400- or 500-watt lamp will prove a happy choice. And for clear, bright movies on a large auditorium screen, the 1000-watt lamp will give you the extra illumination you need to meet the requirements of the occasion.

Note these outstanding features of Kodascopes Eight-33, Sixteen-10, and Sixteen-20.

KODASCOPE EIGHT-33

A sturdy, low-cost 8mm. projector. Fast *f*/2 projection lens; 500-watt lamp, with 300-watt and 400-watt lamps also available; controls on centralized panel; fast motor rewind; powerful, adjustable-speed A.C.-D.C. motor.

KODASCOPE SIXTEEN-10

A moderately priced 16mm. projector for use in home, club, or auditorium. Equipped with 750-watt lamp and either 2-inch *f*/2.5 or 2-inch *f*/1.6 lens. Four accessory lenses and three accessory lamps, including one of 1000 watts, extend range of possible screen sizes and projection distances. Fast motor rewind.

KODASCOPE SIXTEEN-20

A remarkably versatile 16mm. movie projector, with many unique operating refinements, including push-button control panel, reverse and "still" projection, thread light, Cordomatic reel in projector base, enclosed drive shafts. Fast 2-inch *f*/1.6 lens and 750-watt lamp are standard. Five accessory lenses and three lamps, including one of 1000 watts, provide many additional lamp-lens combinations for "tailor-made projection."



"Tailor-made projection" through these lenses . . .



. . . and these lamps—in combination to suit.

EASTMAN KODAK CO., ROCHESTER 4, N. Y.



● Scene from Norwegian folk dance film produced in 16mm. color by Braatelein and Drews for Sons of Norway. Subject will be given world-wide distribution.

16mm. Movie Merger Pays Off

★ TOMMY Braatelein and Ed Drews, who paired up less than a year ago to produce 16mm. short subjects for Planet Pictures, have moved steadily forward and are today well on their way as successful independent 16mm. film producers. With the reorganization of Planet Pictures, Braatelein and Drews left the organization and merged their interests and talents to produce their first 16mm. film on speculation. The success of this picture led to other assignments and recently these two enterprising producers formed the company of Braatelein and Drews with headquarters in Hollywood.

Ed Drews had his beginning in picture making in the amateur field. Beginning with an 8mm. camera, Drews' pictures proved consistently above average, for already he had his sights set on higher goals. Eventually he traded in his 8mm. camera for a sixteen and began earnestly more serious picture making pursuits.

An opportunity came his way to work for Eastman Kodak Company's film processing laboratory in Hollywood as inspector of processed films, and here he had opportunity to study the quality of photography of both the amateur and the professional, good and bad. From here he graduated to Planet where he filmed the company's initial 16mm. newsreel.

Braatelein, also a photographer, came to Planet Pictures via the advertising agency route. On staff of the agency handling Planet's advertising, Braatelein eventually encountered Drews and a mutual friendship developed that later emerged a partnership in the production of Planet Pictures' short subjects.

Braatelein and Drews' latest 16mm. film production is *Norwegian Folk Dances*, a 16mm. color sound film for the Supreme Lodge, Sons of Norway. Dance numbers are performed by Leikar-Ring from Peer Gynt lodge, Sons of Norway at Los Angeles, with a cast

● *Continued on Page 697*

Former Amateur Builds Canada's 1st 16mm. Studio

Stages Feature Latest Innovations in Acoustical Treatment

★ WHEREVER 16mm. educational films are mentioned in western Canada, the name of Roth G. Gordon is a byword, for Gordon pioneered the 16mm. educational film in the Dominion, both as exhibitor and producer.

Gordon, an instructor in the Vancouver school system, took up movie making when the first 16mm. cameras were introduced to the public. He soon saw the possibilities of augmenting his instruction with filmed demonstrations and set to work on his first serious production. That was in the days when black and white film was the only medium. Today his Kodachrome photography is considered tops and he was among the first to take up use of Commercial Kodachrome and prove its quallifications as the logical medium for all commercial color film production.

Scores of his films make up a substantial part of the teaching film libraries of Canada's public schools and much of Canada's future visual-aids material will come from Gordon's studio, for

● *Continued on Page 697*



● Roth Gordon (center) shows visitors to his new 16mm. studio in Vancouver, B. C., some of the new acoustical treatment innovations applied to sound stage doors and walls.



● Lew Brandt's first serious 16mm. film was a documentary entitled "Taxi Mister" chronocling life of New York City taxi drivers.

A 35mm. Pro Takes To Sixteen

By EDWARD C LARK

★ MOST AMATEUR movie-makers tend to think lowly of their movies when compared to the 35mm. professional product. However Lew Brandt, while Assistant Director in studio productions, turned to amateur 16mm. work as a means of really learning the craft and technique of motion pictures. At present he is production supervisor at Audio-Pictures, Hollywood, one of the largest 16mm. sound studios. His past experiences in professional work, from a Monogram "Western" to *Madame Curie* plus his amateur movie-making enables him to combine the freedom and flexibility of 16mm. film work with the recognized production standards of the major studios.

As an assistant director in New York 35mm. productions, some years back, he realized that his knowledge of the art was limited to his particular job. He was determined to find out for himself what makes a movie "tick." Knowing that experience is the only teacher, he decided to make his own 16mm. movies at night and on his days off.

Despite his employment in professional work, his introduction to 16mm. movie-making is probably typical of most amateurs. A friend's Zeiss Movikon provided the means. A big parade in New York furnished the subject matter. His pockets loaded with film, he spent the day rushing about, photographing the marchers from every and all angles. In his excitement, he even forgot such elementary matters as changing the lens focus and diaphragm opening. Nevertheless, when the film came back from processing, he was thrilled to discover that he had filmed his own "motion picture."

After projecting it a few times, he realized how much it lacked. Aside from technically poor shooting, the film had to be edited. After cutting it up into its individual shots, he was stumped. A professional editor offered help but

● *Continued on Page 698*

Makeup For 16mm. Kodachrome Photography

By HAL KING
Max Factor Hollywood Make-up Studio

★ THE MAKE-UP created for 16mm. Kodachrome photography can be distinguished by the same professional excellence which marks such make-up and photography in Hollywod's color film productions.

The principal reason why so many amateurs fall short of this Hollywood profesisonal excellence lies in their uncertainty about the make-up shades required for the shooting, and particularly how these shades must necessarily often differ for indoor and outdoor work.

Correct make-up colors for both indoor and outdoor Kodachrome filming were definitely established for the amateur in a series of tests conducted very recently at the Max Factor make-up studios by the writer and researching representatives of the Eastman Kodak Company. Our final determinations from these tests resulted in the sure ability to command smooth and natural skin tones, and an exceptionally high degree of fidelity in the photographic reproduction of rouge and lipstick tints.



● Hal King demonstrates on lips of Marjorie Saunders proper technique for applying rouge for color film photography. For this the lipstick brush is an essential tool, says King.

A major make-up point for the amateur to remember is that while the basic complexion tone arrived at with Pan-Cake Make-Up remains the same for indoor and outdoor photography, the cheek rouge and lipstick effects stand in need of change for the two different types of locale. For interior filming the subject may be made up with the same shade of rouge as that used for outdoor shots, but for the inside appearances the rouge should be applied very delicately and with a great deal of restraint. For exterior shots it can and should be applied with more color boldness.

For outdor photography the lipstick used on femininte subjects should be one shade darker than that used for inside Kodachrome filming. Following are the make-up tint combinations which should be applied to women to be filmed with Kodachrome; all are regular society make-up shades, available everywhere:

● *Continued on Page 701*

With the amateur movie CLUBS

Late news of the activities of groups organized to advance the hobby of amateur movies



● Amateur Movie Society of Milwaukee members Patricia Leuthner and Joseph Hoffman surprised club associates by bringing their wedding cake to the September meeting, cutting and serving it with coffee. L. to R. are: Martha Rosche, Joseph Hoffman, Patricia Leuthner, Wm. Vogel, Mrs. DeLylia Mortag and Richard Franzel.

MINNEAPOLIS Cine Club has instituted a Film Clinic as part of its educational program for members. Chairmanned by Rome Riebeth, the clinic, with the help of members Charles Berry, Charles Carroll and Earl Ibberson, conducted a film criticism session at the club's September meeting that contributed much to the well of information on movie making for all those present.

★ ★ ★

ST. LOUIS Amateur Motion Picture Club's October meeting featured a joint educational discussion by members Werner Henze, S. James Bialson and C. E. Talbot on the subject of making titles. Discussion was supplemented with the screening of a number of films which demonstrated good and bad points on editing amateur movies.

★ ★ ★

UTAH Cine Arts Club members, at their October meeting, were given a preview of the handsome trophies to be awarded members whose films make the winners' circle at close of the club's annual contest in December. George Brignand secured the trophies and announced that they would be presented formally to the winners at the club's annual banquet in January.

BROOKLYN Amateur Cine Club, which numbers many consistent prize winners among its membership, added further laurels to its group when members Sam Fass, Francis Sinclair, Herbert Erles, Horace Guthman, Charles Ross and Charles Benjamin all captured awards with their films at the recently concluded Mineola Fair.

★ ★ ★

LA CASA Movie Club of Alhambra, Calif., at its October meeting, inaugurated its fall series of special screenings for members' vacation films. On the initial program were Charlie Manahan's "Summer Wanderings," and R. A. Battles' "Mexico." Incidentally, this club owns and makes available free to all members a complete title lettering set, also photoflood reflector equipment. Another noteworthy feature is the club's magazine and book exchange. Mr. and Mrs. L. W. Lantz are librarians for current season and copies of Home Movies and other photographic magazines may be borrowed without charge.

★ ★ ★

UTAH Amateur Movie Club's October meeting was highlighted by the surprise screening by member Rich Johnston (an award winner, incidentally, in Home Movies contest this year) of a novel color film demonstrating effects to be achieved by split stage photography. Titled "Nine Little Sisters," film shows nine little girls in nine small windows, each in a different routine but performed by the same girl. Johnston later demonstrated how results were accomplished with a special masking frame he designed which enables him to mask off

● *Continued on Page 688*



● Here is Minneapolis Cine Club's officers for 1946-47 season. Newly elected (reading from L. to R.) are Percy Hopkins, vice-president; Bill Block, president; and Glenn Thompson, vice-president. Occasion was meeting called to plan club's forthcoming Christmas program for members and families.

It's here . . . the new popular priced

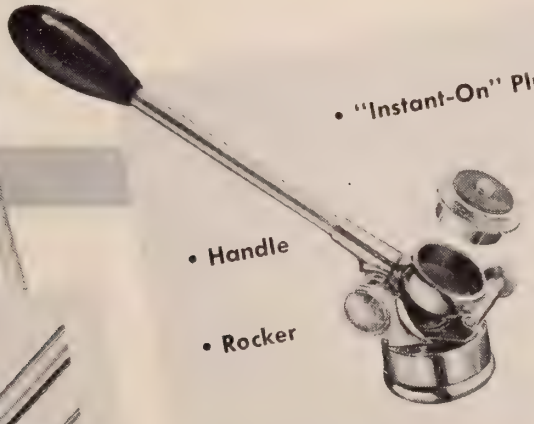
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From head to foot the Craig Thalmetal Tripod is a photographer's dream come true! The head is a famous Thalhammer Pan-Tilt with new exclusive "Instant-On" plug (just fasten the plug to your camera and you can mount or dismount in an instant —no risky and unnecessary handling of your camera!). A thumb screw lock holds the camera secure and a slight twist of the handle locks the tilt position. There's a full 360° pan action and a tilt action of 125°. The two-section legs are of sturdy, smooth-gliding wood and aluminum with an extended height of 60" and a closed height of 32". Exclusive Sure Foot Points allow you to flip either rubber tread or double-pointed spur grips into position.

The Craig Thalmetal Tripod gives you top quality performance at an extra value price — ***only $19.75 complete!***



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LOS ANGELES SAN FRANCISCO SEATTLE



"Cine Autocritic" exposure meter
tells you
how to film better movies

"Cine Autocritic"

gives you a *true* report of the brightness of your subject . . . without influence from unwanted light outside the camera range.

A DeJUR feature—honeycomb-type light baffle placed in front of the photo-electric cell—*restricts* the light acceptance angle to that of the average camera lens. It's "camera-mated" to give *accurate* light value.

Also: pre-set device "freezes" film speed number for instant reading . . . pointer indicates correct "*f*" stop. See the "CINE AUTOCRITIC", the aristocrat of meters... at your dealers. Black-and-white or color movies. DeJUR-Amsco Corporation, 45-08 Northern Boulevard, Long Island City 1, N. Y.

DeJUR DeJUR USA
More of the Equipment You Need
. . . for the Pictures You Want

With the Amateur Movie Clubs . . .

• *Continued from Page 686*

the camera's field of view in nine separate segments.

★ ★ ★

SOUTHWEST 8mm. Club, Los Angeles, turned over its October meeting to the ladies. Session featured films made exclusively by the feminine filmers of the club and was presided over by program chairman Dorothy Wilson. Ethel Jeffers conducted the technical discussion.

★ ★ ★

CINEMA CLUB of San Francisco, anticipating a growing activity of indoor filming during the coming winter months, scheduled an interesting talk on fundamentals of lighting by member Eric Unmack for its October meeting. Mr. Unmack had equipment on hand with which he gave demonstrations of various types of lighting setups and illustrated the lighting effects to be obtained with various kinds of lights.

★ ★ ★

SCHENECTADY Photographic Society's movie group, at its October meeting chairmanned by Harlan M. Webber, conducted a demonstration of new cine equipment. Local photographic stores responded with free loan of new cameras, projectors, exposure meters, lighting equipment, etc., and club members had a holiday examining and testing them.

★ ★ ★

OMAHA Movie Club, at its September meeting, featured a gadget show in addition to the one hour school for movie makers and the screening of three very interesting travelogues filmed by members during the summer months. This club meets at 7 p. m. on the 4th Friday of each month at the North Omaha Public Library. At the September meeting, 6 new members joined the club.

★ ★ ★

NIAGARA Cinema Club, which conducts its meetings in the Buffalo, N. Y., Museum of Natural Sciences, opened its fall season in September with the first session in a well planned course on movie making which will cover the amateur field from "knowing your camera" to the making and screening of the story type of picture. Course will extend over a period of 8 months.

★ ★ ★

TRENTON Movie Makers resumed activities in September with a well planned program of demonstration and instructive sessions for their 1946-1947 season. For the September meeting, Fraser Rhodes demonstrated home processing of movie film and developing of positive film titles. Bringing his open tank and drum equipment to the meeting, Fraser developed titles as club members watched the step by step procedure. At the club's October meeting, Dr. Walter Clark, F.R.P.S., gave an Eastman Kodak illustrated lecture on "History and Principles of Color Photography."

★ ★ ★

MILWAUKEE'S Amateur Movie Society, at its October 23rd meeting, was treated to the screening of a commendable 8mm. Ansco-Color film, "Beautiful Colorado," made by Fred W. Kennert. As Ansco does not yet manufacture 8mm. film, Kennert purchased a roll of 16mm. Ansco Color, had it re-perforated for his 8mm. camera, and processed it.

★ ★ ★

HOLLYWOOD Production Club is title of newest cine club in the film capital. Organized during September, club held its first meeting September 23rd at which time outstanding productions of members were screened. W. S. Furman is president; Wesley Steadman, vice-president; Kathy O'Day, treasurer; Chris Saunders, social secretary, and Jeanette Keller, properties custodian. Hollywood and Los Angeles movie amateurs interested in affiliating with this club may communicate with president Furman at 1937 Cordova St., Los Angeles.

★ ★ ★

ROCKFORD (Ill.) Movie Makers report progress on their project to acquire a 16mm. sound projector, also a new 8mm. projector. Funds for purchase are raised by special programs held each fall known as "Past Presidents' Night" and conducted by former presidents of the club.

★ ★ ★

PHILADELPHIA Cinema Club's October meeting featured interesting pictures made by member Fred A. Murray while overseas in the armed services. Pictures consisted not of battle or war scenes, but carefully photographed studies of the enchanting countryside and of the inhabitants of such places as North Africa, Normandy and England.

★ ★ ★

SEATTLE Amateur Movie Club, at its October meeting, inaugurated a new system of judging and grading members' films put up for exhibition on club programs. Aim is to encourage greater membership participation in analysis of films with idea this study will indirectly aid them in improving their own work.

★ ★ ★

SHELBURNE FALLS (Mass.) Cinema Club, recently organized, featured at its September meeting a complete pictorial record of the Welcome Home celebration given by Shelburn Falls in July for the community's returned war heroes. This motion picture represents the combined footage filmed by Dr. H. E. Oxman, Roger Smith, Clifford Avery and A. E. Hume.

LENSES AND SHUTTERS—used on most American-made still cameras. Below, 135mm f4.7 Wollensak Velostigmat lens mounted in the new Wollensak Synchromatic Rapax Shutter (with built-in synchronization).





MOTION PICTURE LENSES—standard equipment on American-made 8mm and 16mm motion picture cameras. left, the 1" f1.5 Wollensak Cine Velostigmat lens.

When you buy that new camera . . . enlarger . . . projector

BE SURE YOURS IS EQUIPPED WITH A *Wollensak*

Today Wollensak is turning out the largest number of lenses and shutters in its history. To help you get your new photographic equipment sooner, Wollensak is shipping practically all its lenses directly to leading American manufacturers of cameras and projectors. That means the equipment you and thousands of photographers are waiting for can be completed *faster.*

You'll notice the name "Wollensak" on the lenses of many of the fine new cameras, enlargers and projectors arriving at your dealer's these days. Some of this new equipment features a Wollensak lens, even though the name "Wollensak" may not always appear on the lens.* In either case, your Wollensak will contribute much to your pleasure in your new equipment . . . help you get more fun from photography. Be sure your new camera . . . enlarger . . . projector . . . are Wollensak-equipped.

*Your dealer can tell you which photographic equipment is supplied with Wollensak-made lenses and shutters. Check with him before you buy.

ENLARGING LENSES—being produced for leading American enlargers. Below, 3½" f4.5 Wollensak Enlarging Velostigmat.





PROJECTION LENSES—for still and motion picture projectors. Above, 2" Sunray 107 f1.6 Wollensak Projection Lens.

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OPTICAL CO., • ROCHESTER 5, N.Y.

NEW SOUND AND SILENT FILMS

★ Recent Releases for Road Shows, Clubs, Schools and Churches
★ Latest 16mm. and 8mm. Films For Home Movie Projectors

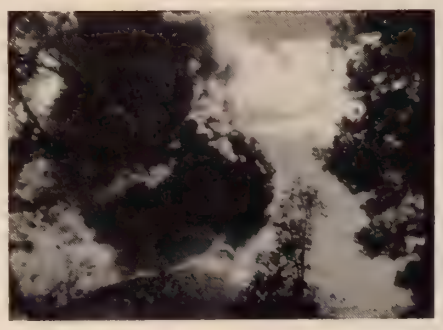


News Parade Of The Year, 1946, is Castle Films' latest film offering for home projector owners and includes the best in newsreel shots of the most important happenings during 1946. Golden Jubilee of the Automobile, United Nations' meet at Paris, maiden flight of the "Flying Wing," the army's revolutionary new type of fighter plane, Bikini bomb explosion, and the creation of 32 new cardinals in Rome are just a few of the world events appearing in this annual news film. Other events will be included as fast as newsreel footage can be made available prior to film's initial release date. Subject will be available from camera stores, photo dealers and film libraries in the usual assortment of lengths in both 8mm. and 16mm. plus a special version in 16mm. sound.



I'll Be Suing You, 2 reels 16mm. sound, features comedienne Patsy Kelly who meets with a minor automobile accident. Unfortunately for her, Eddie Foy, an ambitious ambulance chaser, appears on the scene. The situations that unfold when Foy attempts to outwit the insurance company's doctors furnishes much of the rollicking slapstick comedy. Distribution of subject is by Commonwealth Pictures Corp., 729 Seventh Ave., New York City, N. Y.

Pictorial Films, Inc., RKO Bldg., New York, have acquired three new musical subjects which they will shortly release in 16mm. sound. Featuring the United Nations String Quartette, the releases comprise the following: (1) Schubert's Andanta in A minor and March Militaire; (2) Excerpts from "Eine Kleine Nachtmusik," by Mozart; and (3) excerpts from "Go Down Moses," "Drink To Me Only With Thine Eyes," and "Turkey In The Straw." Subjects are 1 reel each and are especially recommended for school music appreciation classes.



Paricutin, 400 feet 16mm. Kodachrome silent, is the only complete 16mm. motion picture record of the growth of Mexico's modern volcano. Filmed by Ralph E. Gray, P.S.A., subject comprises the best footage of six filming expeditions to site of the volcano since its birth in a peasant's cornfield. Included is every possible kind of camera shot affording a comprehensive study of volcanic eruption and the manner in which a volcano grows, plus scenes of the havoc wrought on vegetation and habitation in the immediate vicinity. Picture is a must for educational libraries and geographic study groups. Producer-distributor is Ralph E. Gray, Apartado 2747, Mexico, D. F.

"HOW TO OPERATE A
16MM. SOUND PROJECTOR

● A concise fully illustrated booklet that is just the manual to place in hands of the beginner-projectionist. Illustrates and describes how to set up, thread, run and care for all makes of sound projectors. Available at special quantity rates to schools, church organization, film libraries, etc.

VER HALEN PUBLICATIONS
6060 Hollywood Blvd. Hollywood 28, Calif.



Miss Polly is a 5 reel 16mm. sound version of a popular major production featuring Zasu Pitts, Slim Summerville and Elyse Knox. Story concerns Pitts, a bachelor-maid who lives in a small town, and Summerville, her handyman and amateur inventor who, together, try to solve a difficult lovers' problem for two neighbor youngsters. There's a battle of neighbors culminating in a rollicking finale when Pitts and Summerville invade a wine cellar to sample bottles which they believe will give them needed courage. Other comedy highlights are the attempt of Summerville to assist in the elopement of the girl with his newly invented "jiffy eloping device," and his combination lawn mower and leaf raker. Running time is 45 minutes. Distributor is Post Pictures Corp., 723 Seventh Ave., N.Y.C.



A Little Bird Told Me is title of one in a new series of Tiny Tot films combining actual and animated photography and released by Official Films, Inc., 25 W. 45th St., New York 19, N. Y. In this picture, little sister finds brother in a jam, only because a little bird told her. This little bird knows everything. There's a newspaper office in a tree; a wise old owl the editor; and Walter

• *Continued on Page 711*

THE IDEAL GIFT for Christmas

A JOY TO USE FOR YEARS



He will appreciate a MULT-EFEX TITLER

**EASY TO MAKE ZOOMS,
WIPES, DOUBLE EXPOSURES, SCROLLS,
FADEOUTS, FLIP-FLOPS, SWING-AROUNDS,
FORWARD AND BACKS, ROLLS,
and many other novelty titles**

With a Mult-Efex Titler, the home-movie fan can title those vacation pictures with all the special effects which the professionals of Hollywood use. With a Mult-Efex, it's easy to make zooms, wipes, double exposures, scrolls, flip-flops, swing-arounds, forward and backs, rolls, fade-outs and many other novelty shots which have only been possible for professionals hitherto. With the Mult-Efex accessories one can get process and tricks shots, and various shaped openings like diamonds, keyholes and others.

This is the kind of a Christmas gift which will be a joy to use for years.

Fits any type or model of movie camera in eight mm. or sixteen mm., and can be used for tabletop photography, besides being the only titler which can be used out of doors with a camera tripod for special effects.

Anyone can operate it and it comes with full directions for getting the various novel effects.

Order one now from your photographic dealer and be ready for Christmas. For sale by dealers everywhere. Price of standard unit, with accessories, $28.00 (plus $3.15 Federal Excise Tax).

The DINKY INKIE



For the professional or the amateur who makes movies, for portraiture or tabletop photography, or any other type where controlled light is necessary, this wonderful, inexpensive little spot makes an ideal gift at any time. Thousands of them are in use by professionals and amateurs alike. Operates with a 150 watt globe; focuses from an 8 degree spot to a 44 degree flood, easy to carry and set up on a tripod, or it may be had in combination with the Dinky Boom. For sale at all dealers.

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16mm. Screen Test That Clicked . . .

• *Continued from Page 671*

some studios have 16mm. sound projectors that do not have the 16 f.p.s. silent speed.

No exaggerated makeup should be used—just the usual face powder and cheek and lip rouge. All scenes should be shot out of doors under natural light and, as much as possible, in shade or diffused light where there is ample overhead or reflected light. This makes for more naturalness in subject's expression, eliminates the squinting and wrinkles that invariably are caused by strong sunlight.

If the aspirant is a skilled rider, roper, tap-dancer, skier, swimmer, etc., he or she also should be filmed in such action with the camera placed to compose the shot to best advantage of the subject.

When editing of the test has been completed, look at it as objectively and mercilessly as you can. Get the pro-

SOUND And SILENT FILM LIBRARIES

WHERE TO RENT OR BUY 8mm AND 16mm FILMS

ALABAMA

BIRMINGHAM 1
Wilfred Naylor
1907 Fifth Ave. North

CALIFORNIA

BUENA PARK
Buena Park Photo Shop
877 Grand Avenue

HOLLYWOOD
Bailey Film Service
2044 N. Berendo St. (27)

Bell & Howell Filmosound Library
716 N. La. Brea Ave.

Camera Craft
6764 Lexington Ave.
He-0443

Castle's Inc.
1529 Vine Street

LONG BEACH
Tate Camera Shop
2819 E. Anaheim St.

LOS ANGELES
Films Incorporated
1709 W. 8th Street

Hollywood Movie Supply
4279 Crenshaw (Zone 13)

Ralke Company
829 S. Flower St. (14)

CONNECTICUT

HARTFORD
Inter Church Press Corp
17 May St.

DISTRICT OF COLUMBIA

WASHINGTON
Bell & Howell Filmosound Library
1221 G St., N. W.

GEORGIA

DECATUR
Popular Pictures Company
P. O. Box 223

IDAHO

BOISE
Idaho Library of Visual Education
811 Rossi St.

Williams' Photo Service
1007 Main St.

ILLINOIS

BERWYN
Colonial Camera Shop
6906 Windsor Ave.

CHICAGO
Bell & Howell Filmosound Library
1825 Larchmont Ave.

Bolotin Camera Exchange
729 W. Roosevelt Road (7)

Films Incorporated
64 E. Lake Street

Ideal Pictures Corp
28-34 East Eighth Street

Zenith Cinema Service
3252 Foster Avenue (25)

ILLINOIS—Continued

URBANA
Bailey Film Service
404 N. Goodwin Avenue

MARYLAND

BALTIMORE
Stark Films.
537 N. Howard St. (1)

MASSACHUSETTS

BOSTON
Don Elder's Film Library
739 Boylston St., Dept. HM

Claus Gelotte, Inc. Camera Stores
284 Boylston St., Opposite Public Gardens

Frank Lane & Co.
5 Little Bldg.

Wholesome Film Service, Inc.
20 Melrose Street

BROCKTON
Iris Pharmacy
238 Main St.

QUINCY
Stanley-Winthrop's, Inc.
90 Washington St.

MICHIGAN

DETROIT
Detroit Camera Shop
325 State Street

ROYAL OAK
Hy-Wilde Camera Shop
1029 S. Washington at Harrison Ave.

MINNESOTA

MINNEAPOLIS
Howard Film Distributors
86 S. 6th St. (2)

NEW JERSEY

PASSAIC
The No-Wat-Ka Co.
257 Main Avenue

ROSELLE PARK
Union County Film Service
130 Chestnut St.

NEW YORK

ALBANY
Hallenbeck & Riley
562 Broadway (7)

BALDWIN
Eastern Film Supply Co.
2 Westminster Road

BROOKLYN
Reed & Reed Distributors Inc.,
7508 Third Avenue (9)

BUFFALO
Hans Unfried
3104-06 Main St. (14)

NEW YORK CITY
Bell & Howell Filmosound Library
30 Rockefeller Plaza

Commonwealth Pictures Corp.
729 - 7th Ave.

NEW YORK CITY—(Continued)

Films Incorporated
330 W. 42nd St.

Haber & Fink, Inc.
12-14 Warren St.

King Coles Sound Service
340 3rd Ave. (Zone 10)

Medo Photo Supply
15 West 47th St.

Mogull's Films & Camera Exchange, Inc
55 W. 48th St. (Radio City)

National Cinema Service
69 Dey Street

Nu Art Films, Inc.
145 West 45th Street

SOS Cinema Supply Corp.
449 W. 42nd St. (18)

OHIO

CLEVELAND
Cineshop Film Service
3483 Lee Road

Foto Center, Inc.
10104 St. Clair Avenue

DAYTON
Dayton Film (8-16) Rental Libraries
2227 Hepburn Ave.

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It Shouldn't Happen to a Mermaid

QUITE a long time ago a man named Mack Sennett lived and worked in Hollywood. It was nice work, too, for he spent most of his time producing pictures about bathing girls. The pictures had villains, who always had beetling eyebrows and generally featured Colonna-ish mustaches — but nobody went to see the villains. They were just along for the ride. Everybody went to see the girls.

So this summer a pair of enterprising young men hauled off and made a sixteen millimeter picture in Kodachrome. They called it Modern Mermaids, because it was all about a bunch of very cute girls in very abbreviated bathing suits who were engaged in a swimming championship in Beverly Hills, which is a small town on the outskirts of Hollywood.

So, anyway, Lewis and Burkett, the two young men, made the picture and now they'd like to do something about it. They'd like to sell it to libraries and other such parties and they'll sell it in 8mm. or 16mm. and silent or noisy, whichever you want.

We recommend noisy because it has some pretty good corn delivered by the narrator.

And if you buy it in sufficient numbers you will make it possible for the two young men to make more, which they will probably ask you to buy. Sort of a vicious circle.

Anyway, they have several others in various stages—but none that feature quite so much epidermis draped in quite so attractive a fashion over nearly so many blondes and brunettes.

So you'd better write to them—because Modern Mermaids really has more curves in it than the Burma Road, and is much more interestingly delineated (which is a very fancy word).

The young men are called Lewis & Burkett and they get mail at 6018 Fountain Avenue, which is in Hollywood 28. Those months that they remember to pay the bill the phone number is Hempstead 1744.

P.S. Modern Mermaids is 400 feet long. It has Hedda Hopper and Esther Williams in it, too—but they don't do much.—Ed.

prietor of four local movie theatres to look at it, or anyone whose judgment you feel is worth something. And unless they agree that it is good, don't spoil your chances by sending it out.

Assuming that it is good, the next thing is to send it to a studio. In this case, it is probably a good idea to follow Cathy Carter's lead and send it to one of the smaller companies. Unless the studio in question has publicly stated that it will consider unsolicited tests, better drop the company a little note first, asking permission to send it to them. It will get more consideration that way, and if they won't look at it, you might as well know in advance.

For that matter, why limit yourself to the Hollywood studios? There may be a commercial film company, a 16mm. studio, or the like, in your part of the country. A little experience with them wouldn't do any harm as a prelude to Hollywood.

Home Movies' Contest Winners . . .

• *Continued from Page 668*

Jones Beach, 200 feet 16mm. Kodachrome, by John A. Poppe, Valley Stream, Long Island, New York.

Little Jenny Wren, 150 feet 16mm. Kodachrome, by Mrs. Warner Seely, Cleveland, Ohio.

Killers of The Wasatch, 125 feet 8 mm. Kodachrome, by LeRoy Hansen, Salt Lake City, Utah.

Music To Remember, 100 feet 16mm. Kodachrome with music on disc, by R. C. Denny, Fresno, Calif.

'Nuts' The Rebel, 400 feet 16mm. Kodachrome and sound on film, by Laura Archera and Virginia Pfeiffer, Hollywood, Calif.

One Man's Horse, 125 feet 8mm. Kodachrome, by Norman Fisher, Terre Haute, Indiana.

San Juan — Colorado River, 1400 feet 16mm. Kodachrome, by Walter J. Herz, Reno, Nevada.

Sunny Side Up, 150 feet 8mm. Kodachrome, by Al Londema, Salt Lake City, Utah.

The Grass Is Green, 150 feet 8mm. monochrome, by W. D. Garlock, Los Angeles, Calif.

The Mildew Sisters, 200 feet 16mm. monochrome with sound on film, by William J. Bornmann, Philadelphia, Pa.

The Night Before Christmas, 75 feet 8mm. Kodachrome, by Charles Clary, San Fernando, Calif.

The Three Edit-dears, 650 feet 16 mm. Kodachrome, by John C. Sherard, Kansas City, Mo.

There Ain't No Justice, 100 feet 8 mm. Kodachrome, by Sylvia Fairley, Los Angeles, Calif.

Tussie Mussie, 200 feet 8mm. Kodachrome, by Albert H. Duvall, Galesburg, Ill.

Vacation In Southland, 350 feet 16 mm. Kodachrome, by J. R. Boice, Warsaw, Indiana.

Variety, 500 feet 16mm. Kodachrome, by George Kirstein, New York City, N. Y.

Zoo Album, 125 feet 8mm. Kodachrome, by John Kibar, Racine, Wisc.

Achievement Awards

Photography: Ralph E. Gray, Mexico City, Mexico, for excellence of color film photography in his award film "Typical Times In The Tropics."

Editing: Utah Amateur Movie Club, Salt Lake City, Utah, for fine editing of its award film "In One Generation."

Titling: Rich Johnston, M. D., Ogden, Utah, for all around excellence in the titling of his award picture "This Is The Story of Aladdin's Lamp."

There was no award this year for achievement in sound. While numerous recordings were submitted with films, none was considered on a par with or excelling the best submitted in previous contests. Thus far, this award classification does not include the recording of sound on film.

A brief description of the trophy award films follow:

Escape: This interesting story film affords opportunity to backdrop every action of its players with colorful scenic vistas of Arizona. It is an excellent example of combining action with scenery to produce a highly entertaining motion picture. The story concerns two youths who encounter a girl lying on the highway. Not wishing to be accused of striking her down with their machine, they hasten away from the scene, only to be observed and reported by a stranger. A chase ensues and in the boys' efforts to escape, they travel through some highly interesting scenic spots of northern Arizona. This film was the Movie of The Month for March, 1946, and at that time was erroneously credited to H. D. Atwood, Harry Atwood's father, who assisted him in the production. The entire production was shot with a model 60 Cine Kodak.

This Is The Story Of Aladdin's Lamp: Previously awarded Home Movies' certificate for the Movie of The Month for July, this film demonstrates the excellent camera artistry of Rich Johnston whose specialty is trick photography. It is in the titling that Johnston's skill is best demonstrated in this film, although trick photography is an essential part of the picture itself. The story concerns a lad out of funds and unable to buy gas for his car. He turns to dreaming about how to make some quick money, dreams of Aladdin's lamp. Fol-

lowing a hunch in his dream, he uncovers a lamp in his garden and when he rubs it, as did Aladdin, money leaps into his hands and pockets out of thin air. Because of the excellent titling of this picture, Johnston also receives Home Movies' Achievement Award for titling.

Conscience: Readers will recall that this fine scenario picture was the Movie of the Month for October and is described at length in the last issue of Home Movies. A group production of the members of the energetic Parkchester Cine Club of Bronx, New York, this picture closely approaches the professional story films in quality of photography, editing and acting. It concerns a released convict who quickly returns to his old profession. He meets a girl and is invited to her home where he becomes involved in a card game with her father and brothers. While double dealing the cards, the convict believes he is being watched by the girl's sister. Unnerved, he dashes from the house and into the street where he is struck down and killed by an automobile. The sister he believed to be watching him in reality was totally blind.

Typical Times In The Tropics: This fine 16mm. Kodachrome documentary marks the initial entry of Ralph E. Gray into Home Movies' annual amateur contests. A renowned color cinematographer whose previous films have received important recognition, Gray has put all the skill and cinematic ingenuity into his latest effort that marked his previous serious efforts. This film records the life and activities in various parts of Mexico as it is today, and the pictorial record of each state or locale in the republic is treated as a complete sequence, adequately titled with explanatory captions. The picture documents the interesting life and occupations of Mexicans beginning with Mexico City and surrounding towns and concludes with colorful scenes of Mexico's fast growing "Riviera," Acapulco.

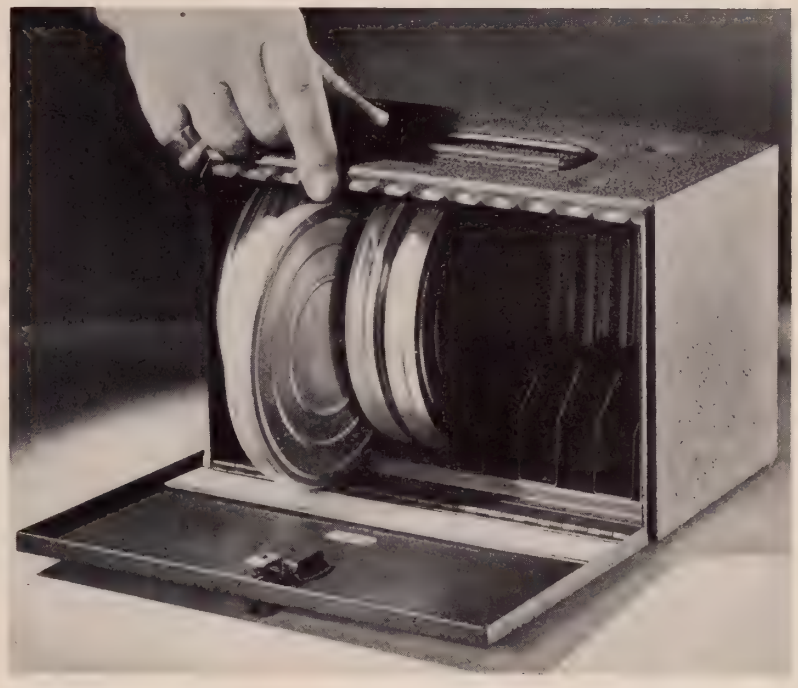
In One Generation: While this was a club project of the Utah Amateur Movie Club of Salt Lake City, Dr. S. Kenneth Robbins must be credited with producing the fine script and with dividing honors with a fellow club member, LeRoy Fletcher, on the camera work. This well photographed and edited picture was described at length in the May, 1946, issue of Home Movies. It depicts the amazing short-span advance of dentistry from the horse and buggy days to the present. The continuity begins with a patient awaiting his turn in a dentist's reception room who relates to the receptionist his experience with dentists as a boy. Later, the receptionist shows him through

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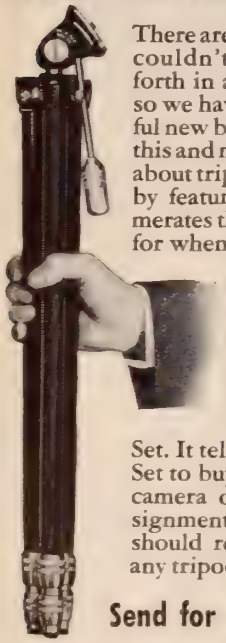
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the doctor's laboratory and this gives opportunity to picture the modern dental methods of today. The makers of this 2nd Award documentary film have also been awarded the Achievement Trophy for editing.

Wonders Of The Dunes: Kurt Bohse again presents a thoughtful camera study of the outdoors, this time in documenting the famous sand dunes skirting Lake Michigan on the outskirts of Chicago. Far from a post card type of documentary, Bohse has a man and his young son hiking through the dunes as the continuity on which to thread his artistically photographed scenes of the dune country. Bohse's photography was a close contender for the Achievement Award for photography. His work shows a fine feel for camera editing, for pictorial composition and for getting screen appeal into what might be termed static shots. Opened by an excellent series of main and credit titles, description of the picture is given by commentary recorded on disc by Bohse and narrated by H. Eugene Wells.

Santa Rides Again: Harold Flucke of Detroit, Michigan, who produced this fine film, is an artist and this accounts for the fine professional-like animation which he combined with live action in this picture. The story is of a family at Christmas time. They are hanging stockings by the fireplace; but one girl, expressing her disbelief in Santa, is reluctant to hang hers. After the others have gone to bed, she steals downstairs, hangs her stocking with the others then falls asleep in a chair before the fireplace. In her dreams a gnome materializes from the hearth and beckons the girl to follow him to toyland. Here she sees Santa at work and an endless array of toys and dolls in action. She is awakened from her dream the following morning when rest of the family come down stairs to gather about the tree for presents, and her happy expression indicates she now believes there really is a Santa Claus.

The Past Master: George Valentine, of Glenbrook, Connecticut, who made this entertaining 8mm. picture, might be considered the Darryl Zanuck of the amateur movie field. Valentine has an uncanny knack for making truly entertaining pictures with sly twists in the continuity that well might be conceived by Hollywood's top scenarists. This film was awarded a Movie of the Month certificate for September and fully described in the September issue of Home Movies. The story pictures a family man who has perfected a machine that recreates the past in pictures shown on a screen similar to a television receiver. This idea afforded opportunity to intercut random scenes made of family activities at one time or another which were combined with some additional footage purposely filmed to round out the story. Photography, editing and titling is Valentine's usual fine quality.

Christmas At Home: This charming yuletide film was described in the December, 1945, issue of Home Movies. It is the type of picture any amateur might make: reading "The Night Before Christmas" to Junior, tucking him in bed, the arrival of Santa with his bag of toys, and the surprise and joy of members of the family as they open their gifts around the tree the next morning. Merle and Les Williams who made this film have displayed a rare talent for getting those important touches of finesse into their film stories. It is obvious that they are never hurried in their work and as a result their picture unfolds on the screen smoothly and the story has genuine warmth and sincerity.

Investment In Youth: This is the lone sound film award winner. It is an excellent job photographically, editorially and narratively. Beginning as a modest record film of school activities for the Inspector of Burnaby Schools in Vancouver, British Columbia, the initial 400 feet of material was later expanded to 800 feet and sound added with the assistance of Roth Gordon, former 16mm. amateur, now professional sound studio operator in Vancouver. The picture shows activities of school children from kindergarten to high school. It is intended as a record to be shown parents at P. T. A. and other public gatherings. West developed the sound track which was combined later with the original Kodachrome footage and a duplicate print made.

Dearth of space in this issue prevents any description of the 25 fine 8mm. and 16mm. pictures which received Honorable Mention certificates. To the others who so hopefully submitted films but failed to place in the contest, the editors of Home Movies extend their thanks and sincerely hope that they will again enter films in the 1947 competition.

Those whose cinematic skill and artistry brought fame and attractive trophies in this contest just concluded, we hopefully look forward to seeing again represented in Home Movies 1947 annual amateur contest which opens December 1, 1946.

1947 CONTEST

★ HOME MOVIES 1947 Annual amateur contest opens December 1st, 1946. Virtually the same rules will apply in next year's competition as applied this year. Every film sent in to the editors for review after December 1st will be considered eligible for the 1947 contest, subject to re-review later.

16mm. Movie Merger . . .

• Continued from Page 684

of approximately 40 persons. These were costumed in authentic Hardanger style, typical of the citizens of the district by same name in Norway. Dance routines were supervised by Ole Remmen who has attended schools of dance in Norway and is recognized as an outstanding exponent of this type of terpsichorean art.

To insure synchronization of dancers with the music, the Norwegian folk tunes were recorded on a 16mm. sound track. This supplied the music for the dancers while the routines were being filmed, being played back in synchronization with Braatelien and Drews' motor-operated Filmo 70DA camera.

According to the producers, their production is the first of its kind ever produced directly on 16mm. film. Subject will be made available for general distribution to other Sons of Norway lodges throughout the world and also to interested educational film libraries.

Amateur Builds 1st 16mm. Studio . . .

• Continued from Page 684

Gordon has a sound studio, recently completed in Vancouver, British Columbia, the first and only one of its kind in western Canada. As demand for Gordon's films increased, the need was apparent for a modern sound studio where 16mm. films could be produced with modern equipment, insuring the ultimate in sound and picture quality.

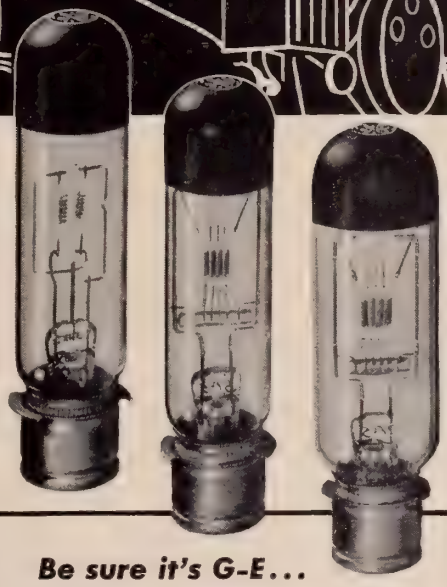
Colour and Sound Motion Pictures, as Gordon's firm is called, has a main studio 19 feet wide by 33 feet in length, with a 13-foot ceiling. Gordon, with a group of advanced sound engineers, designed a new departure in accoustical treatment for the walls. Celotex panels angle out from the walls and are separated by flat surfaces of equal area alternated with them, a scheme that offers an uneven surface for sound waves to play upon and thus, in their peculiar way, render better quality on the sound track.

Gordon offers his studio facilities to other producers, too. For single system sound recording, he charges a flat rate per running foot of film for recording plus a fee for studio time and technical assistance. Clients supply their own talent and props.

The studio houses its own sound track processing set-up and is equipped to produce a single system sound picture from script to screen. There's a portable unit, too, for single system on-location sound recording. This uses 12

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Thus one movie amateur's ambition, sparked by the purchase and use of a 16mm. camera more than 20 years ago, has become a reality and a distinct asset to the educational future of the community of Vancouver.

35mm. Pro Takes To Sixteen . . .

• *Continued from Page 685*

when he saw the condition of the film, all in unidentified strips with no means of viewing, he threw up his hands in despair. Lew Brandt, by then, was well on his way to discovering that there was a great deal more to movie making than pressing the camera button.

Between his professional 35mm. studio work, he would go out and shoot his own movies. By handling the camera himself and personally editing the results, he began to acquire an understanding of movie-making. Selection of subject matter offered no worry for he turned to the people about him and sought to photograph in a motion picture their everyday problems.

He soon got a chance to use his gained knowledge in a movie for a New York City College Economics Professor. It was a documentary about taxi drivers. The completed picture, after editing, was called "Taxi, Mister?" and widely used educationally. While making it, Brandt gained a knowledge of telephoto lenses and slow motion shooting.

His next 16mm. movie was another educational-documentary for Columbia University. He was sent to Beaufort, South Carolina, to photograph a primitive religious service at the church, and was equipped with a Filmo 70DA, motor drive, 300-foot magazine capacity, and a Victor. The church was devoid of electricity and 400 feet of cable had to be strung up to provide lighting. Despite the adverse conditions, the film was hailed by the University professors, and Lew Brandt had gained some more practical knowledge of film craftsmanship.

He kept devoting more and more time to 16mm. movie-making, learning it from beginning to end and attaining a thorough knowledge of the ins and outs of production. He made educational 16mm. shorts for a fraternal organization, election trailers for political parties, and became an early member of the famous Association of Documentary Film Producers.

Coming out to Hollywood, he desired to further his knowledge of editing, which he felt was the key to good movie-making. He worked in the studios as a professional cutter and then turned again to assistant directing, working with such famous directors as Sam Wood and Mervyn Leroy.

Now he has turned professionally to 16mm. film-making because he feels it offers greater production possibilities especially in the camera work and story conception. With his experience of 35mm. standards, he is able to bring to such work a skill and proficiency not easily attainable. But he still owes a major debt to his amateur 16mm. movie-making days. For without the knowledge gained by actually photographing, directing, and cutting his own films, he would not possess such a thorough understanding of motion picture technique.

Selecting Developer . . .

• *Continued from Page 679*

dissolved oxygen, etc., and lengthens the life of the solution. Also it is necessary to restrain the action of the developing agent somewhat so that the unexposed silver will not readily be attacked in the first development and cause too much fog. This restrainer is potassium bromide. Thus we see that all developers boil down to four types of ingredients, viz. reducing or developing agent, preservative, accelerator and restrainer.

One thing the occasional processor requires above all is long shelf life for his stock solutions. Much of the thrill and fun is taken out of home reversal if one must spend half of the evening preparing solutions just previous to "doing a film." When the film has been exposed we just can't wait to see that image, and we want to get it with a minimum of effort. Therefore stock solutions which keep well in concentrated form are recommended.

Another desirable factor is a minimum of solutions. The less chemicals the better, both from the point of economy and elementary fuss and bother. In my own case I use only two solutions—a developer and a bleach. Both of these are made fresh from stock solutions just before use and are discarded after each film has been developed. (Unless I am doing two films the same evening, then I use the bleach twice.) With this system I never have to worry about the strength of my developer not being up to standard, nor do I have to consider whether it will stain.

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This formula is an old-timer and while not at all suitable for the professional or machine processor, I think it ideal for the amateur who "rolls his own." Due to the manner in which it is prepared, the concentrated stock solution has a long shelf life, also it is easily compounded and quickly made ready for use. It is the first developer and the second developer in the reversal process. I used it twelve years ago and am using it today. During the interim I have tried many other formulae but have always gone back to the old favorite. However I have made one concession to the newer ideas, I now incorporate potassium thiocyanate in the diluted developer just before use.

There is only one objection to it that I know of, and that is it's smell. The accelerator used is ammonia which, being volatile, makes its presence known to your nose. If you are working in a small unventilated closet you may not be able to use it, or if your processing is done in the kitchen with friend wife in an adjoining room you may hear objections. However we all must suffer for art's sake.

Assuming your developing tank holds 64 oz. of diluted developer solution the following formula will provide for 400 ft. of film.

Stock Developer Solution No. 1	
Water 125 F.	64 oz.
Metol	180 grains
Sodium sulphite (dess.)	7 oz.
Hydroquinone	1 oz. 107 grains
Potassium Bromide	¼ oz.
Water to make	128 oz.

Stock Thiocyanate Solution No. 2	
Potassium thiocyanate	1 oz. 60 grains
Water	16 oz.

Solution No. 3	
Ammonia (concen. C. P.)	½ oz.

To Use:

32 oz. stock soln. No. 1; 28 oz. water; 4 oz. stock soln. No. 2; and just before the developer is poured into the tank for the film add ½ oz. soln. No. 3. All of these different solutions can be brought to the right temperature of 65° by regulating the temperature of the make up water (28 oz.).

Develop 4 minutes at 65 degrees Farenheit for Positive and Ortho films. Use the test strip method to determine your own time for the particular pan film, according to its speed. The higher speed films will require longer developing times.

If the time from first development has been longer than twenty minutes add another ¼ oz. of the concentrated ammonia just before use as a second developer. The point is that ammonia

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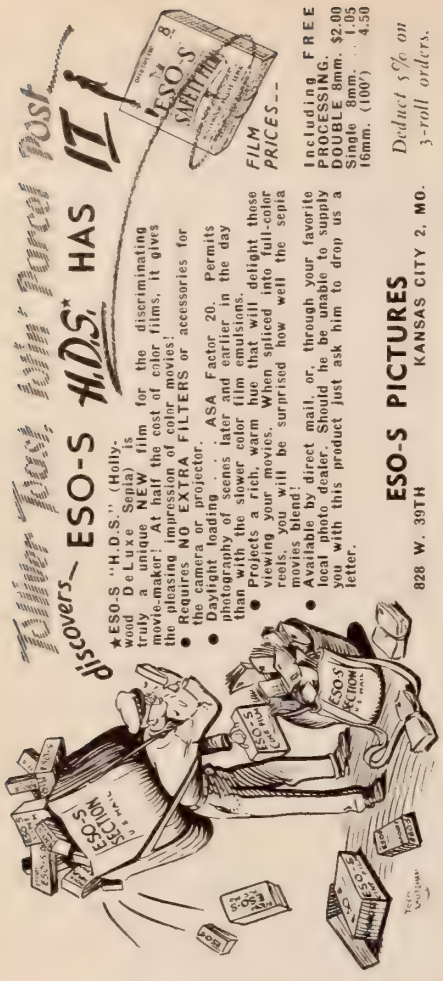
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leaves the solution and thus reduces the activity of the developer. So the longer it stands the less active it will be. However the second development time is not critical since with total flashing you are developing to finality; so an extra minute in the developer will not unduly affect the image.

If you are processing in hot weather it is a good idea to use an acid hardening fixing bath, when the film has been through the five minute wash after the last developer. Of course this means another solution and a little longer processing time but it is worth it. Too, I think it avoids apparent grain (really incipient reticulation) to a large degree and speeds up the drying time.

Lighting Family Groups . . .

• *Continued from Page 677*

This triangle lighting method is further described and demonstrated in the accompanying photo of the lad eating the turkey drumstick. As revealed in the lighting diagram at right of photo, one reflector photoflood is directed at the boy from camera position—about 7 feet away. The second reflector photoflood was placed forward and to right of the boy—roughly about 5 feet distant from subject—and set about head height. The backlight, a reflector photospot, was set directly opposite the side light, but elevated in order to throw light down upon subject. A glance at the picture will reveal how this arrangement makes it appear that the boy was photographed with the natural light fixtures within the room.

The second photo on page 677 illustrates still another lighting plan and demonstrates the advantage of setting the camera light relatively far back from subject—back of the camera. Here only one additional reflector flood, elevated, was used at the right. All three subjects are lighted equally well and the highlights on head and shoulders of subjects, created by the lamp at right, give the desired "natural" lighting effect.

Study this picture a moment and you will see how good lighting has enhanced composition. Note that the eye travels immediately to the dark-haired girl in center of the group. There is additional interest in the picture because properly placed lighting has brought out clearly features of the other girl and of the boy so intent on blowing bubbles. These may seem complicated and inconsequential factors, but it is not hard to imagine the difference in a similar scene lighted carelessly with photo lamps placed at random at either side of the camera without thought of the all-important backlighting or modeling light source.

Those amateurs whose practice it has been to hurriedly place one or two photolamps in front of a subject and then shoot, will find it time well spent in making a few test shots on the next roll of film, using the lighting methods described above. With simpler and more efficient photolamps, the lighting quality found in professional movies may be approached or equalled. One factor must not be overlooked, however. That is the importance of patiently studying your lighting problem and applying the correct use of lights to achieve the desired effect.

You will have opportunity to demonstrate this improved technique in shooting your holiday movies. Both reflector photofloods and reflector photospots will greatly simplify your indoor lighting problems and will invariably reduce the number of old fashioned lighting units required for lighting indoor scenes. A glance at the diagram (Fig. 2) will enable you to understand the greater potency and utility of these two photo lamps. This diagram shows why reflector photospots are so useful for lighting indoor groups as compared to reflector photofloods or regular photofloods in reflectors. The light from the spot covers about the same area as the reflector floodlamp, yet it can be placed about three times as far away from the scene or subject. Since both lamps have 500 watt photoflood filaments, the lighting level will be equal when the area covered is equal.

Where lamps, such as the reflector photospot, can be used well back from the scene, there is less chance of "burning up" those subjects closest to the camera. For example in making a dinner table shot, proper use of this lamp will enable you to get light evenly distributed upon those seated at the rear as well as at the front of the table. We are all familiar with home movie shots where features of those nearest the camera are "washed out" when an effort was made to pour enough direct light into the scene so that those in the rear would show satisfactorily in the picture.

For your group shots—pre-visualize your setting—and figure out what your shooting distance is going to be. This is an important first step—because your lighting is governed by the area you must take in.

In filming holiday movies, it will be easier, of course to shoot all scenes in one room or one location, say the living or dining room. It will save time and avoid confusion because there will be a minimum of shifting the camera and re-arranging the lamps.

For example: if the maximum aper-

ture on your camera is f/3.5—*two* reflector photofloods right at the camera will give enough light for a maximum shooting distance of six feet on indoor color film. With fast black and white film you can back up to 12 feet or more. Some movie makers do sacrifice the vividness and realism of color in favor of greater shooting range. But there is solution to this problem, too.

Because reflector photospots have nearly eight times as great intensity straight ahead, as reflector photofloods (or of No. 2 photofloods in good metal reflectors) you can use a total of three of them (two at the camera) to shoot color from as great a distance (17 feet) as you can shoot fast black and white film with the other lamps.

With your lamps farther back, your camera can be moved along the line from camera-lamp-to-subject for long shot, medium shot and closeup without moving lamps or changing exposure. This makes for fast working which is more important as the size of your group increases.

By means of good lighting, action and the proper camera angle, attention can be centered on one individual or upon one or two particular persons in a certain group. In any movie scene, the eye is directed to the most brightly lit area or to the person or object upon which light is concentrated. Therefore, when making a shot of a dinner scene and it is desired to concentrate attention upon the host as he carves the turkey, light him by centering the sidelight on his face. Set another light to illuminate the background directly behind him. This same procedure may be followed in concentrating attention in closeup and medium shots of guests when they are to be filmed individually.

The accompanying photos and lighting diagrams will suggest other lighting setups for your holiday movies. All involve the use of reflector floodlamps and reflector photospots, the new improved photolamps now on the market.

Makeup For Kodachrome . . .

• *Continued from Page 685*

Light-complexioned blondes, and dark-complexioned redheads should be made-up with Pan-Cake Make-up in a natural No. 2 shade; olive face powder; Creme Rouge and Dry Rouge of carmine shade; a medium red lipstick for interiors and natural red for exteriors; brown or gray eyeshadow; brown eyebrow pencil; black eyelash make-up.

Brownettes should use Pan-Cake Make-up in Natural No. 2 or natural rose shades, with experiment and observation establishing which is preferable; face powder should be olive shade; rouge, both creme and dry, in carmine;



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for interior shots, medium red lipstick, with natural red being used for exteriors; brown or gray eyeshadow; brown eyebrow pencil; black eyelash make-up.

For brunettes use Natural No. 2 or Tan No. 1 Pan-Cake Make-up; olive No. 2 face powder, creme and dry raspberry rouge; medium red lipstick for interiors and natural red for exteriors; brown or gray eyeshadow; either brown or black eyebrow pencil; black eyelash make-up.

All of the foregoing make-up shade prescriptions are for women who are to appear in Kodachrome photographic studies. The make-up requirements for men are even more simple. Men with somewhat light complexions and hair colorings should, for Kodachrome photographic purposes, have their features accentuated with Pan-Cake Make-up in Tan No. 1 or tan rose shades; Sum'r Tan face powder; creme and dry raspberry rouge; deep red lipstick. Men with darker complexions and hair may use all the make-up colors just mentioned, except that the Pan-Cake Make-up should be Tan No. 2.

For very obvious he-man reasons, it is particularly essential that creme rouge be applied only very lightly, and that enough Pan-Cake Make-up is applied over this rouge so that a mere suggestion of color is visible. But, the average subject should not be so belligerently he-mannish that he insists on doing without rouge for these photographic purposes. Nearly every man needs it. This is equally true of lipstick application. The lipstick should be applied very thinly, blotted down with tissue, and finally touched with powder. Then very lightly moisten the lips with the tongue and, if the lipstick has been applied delicately enough, all traces of artificiality will disappear.

Planning Makes Little Pictures Big . . .

• *Continued from Page 675*

terials; (3) the firemaker applying the light; (4) the fire glowing in the camp, with the campsite again in full perspective. Even by themselves, those scenes will be interesting, but when you edit them, you will have a real sequence —the sort of thing that makes a movie live and enables it to tell a story better than any words.

You can cut your film as the firemaker starts to kneel. The second scene will be cut as he kneels in the same position as in the first scene. Then when they are spliced together at that point, your screen will show a continuous kneeling motion, starting with the full camp in the background, and coming—as if by magic—to a smaller area with the firesite centered. It is as if you could walk toward the firemaker as he did his work.

Then the second scene can be cut as his hands perform some task with the materials. Cut the third scene at the same place and behold! your camera again brings you in closer, without a break in the motion, to see exactly how the materials are arranged and how the light is applied.

Your fourth scene will show the firemaker on his knees, as we last saw him, while the flames grow. He then will stand and proceed with his work. You will have had the sensation of entering camp, seeing a firemaker start his work and then, without even realizing it, being brought so close to the scene that you could count the number of sticks in the kindling pile. This is the cutting technique which makes a professional movie seem smooth while an inexperienced amateur's seems rough and unconsequential. You'll forget the extra work when you see the finished product on your screen.

Naturally when in the field, or actually fishing, there will not be time to "stage" your important shots. This makes it even more essential to stage the others. You see, a dramatic moment when a fish is landed, or when you make your big kill, is inherantly dramatic; it is vitally interesting because of what is being shown, rather than because of any technique involved in shooting or showing. But generally such shots are poor photographically. How can they be otherwise when there is no time for preparation?

Thus, if your film is smoothly edited and prepared through all the scenes which set the stage for the big moments—the trip scenes, the camp scenes, the scenes showing the start of the actual hunt—the thrilling action shots will come as the climax of your film. Your audience will view the picture with a deep sense of satisfaction, because it will be a satisfying picture with a logical start, progression, climax, and conclusion. But if the entire film has been made of hand-held, off-the-cuff shots, then the photographic shortcomings will have had plenty of time to irritate and annoy the spectators. By planning your entire film, you set the stage for the scenes which mean the most; you focus the spotlight at the right time and in the right place; and you achieve a truly dramatic effect. If you plan to spend the money for movie equipment, and invest your time in taking pictures, it's only good business for you to invest the little extra effort needed to make the film successful.

Now, a brief word about the art of cutting scenes together. There are as many theories as there are cutters, but many of them will agree on these points:

1. Try to avoid cutting from a far object to a very close view of the same object without changing angle to a considerable extent. If you don't, the larger picture will appear to jump at you from the screen.

2. In cutting on continuous action—that is, cutting from a long shot of a kneeling man to a medium closeup of a kneeling man—make the distance of travel across the screen equal in both cases. If the man has crossed half the screen in his action in the long shot, allow him to continue across half the screen in the closeup. This gives the illusion of continuous motion.

In conclusion, don't "pan" the camera each time you press the button. A good pan is a very difficult maneuver for an expert cameraman, and it is usually fatal in results for a cameraman who works at other things for a living. The two things which most radically distinguish the pro from the amateur are:

a. The pro puts his camera on a tripod for every shot, because he knows that steadiness is the prime factor in a good scene.

b. The pro pans only when there is a definite reason for it—to follow action, such as a car passing along a road, or to cover an area which has to be viewed continuously on the screen. The pro pans smoothly and slowly, so the spectator will be unaware of camera movement and will follow only the movement of the object on the screen.

Circumstances may sometimes alter these rules. But keep this thought in mind whenever you go forth with your movie camera to film: A bit of planning beforehand can make a little picture BIG!



Movie Analysis . . .

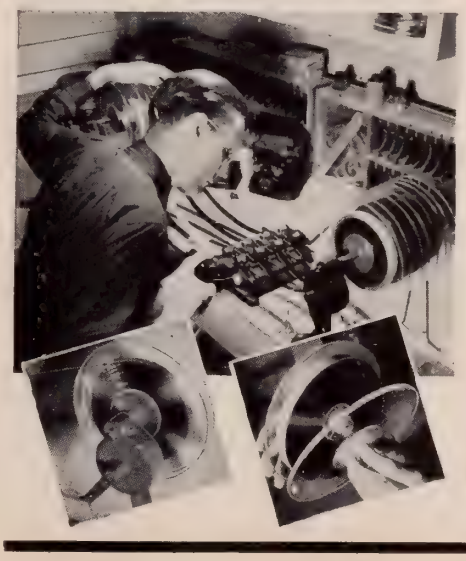
• *Continued from Page 679*

suspense are present. One is the sequence in which Humphrey Bogart, after being beaten, tied up and handcuffed, awaits the return of the gunman. When the gunman returns, we are certain it will be Bogart's finish. The working out of this bit of drama could have been loaded with suspense.

A similar scene takes place at the very end of the picture. Bogart is waiting in a house for a gambler to show up. The gambler's car pulls up and a group of thugs pile out and surround the house. We know the predicament Bogart is in. How he successfully meets it could have been played up for all the suspense in the books.

However both scenes were emphasized primarily from the point of view

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of the violence that occurs in each of them.

Because of the great deal of seemingly disconnected action taking place, a major problem was one of continuity, to get each incident to flow smoothly into the next one. The device most frequently used is the basic and simple one of dialogue. Bogart will say, as he gets into his car, "Let's drive over to so-and-so's house." There is a dissolve and we see the car pull up in front of the house.

Aside from dialogue to let us know where the actors are headed, such visual pointers as street signs, the names on a business card, the name over an apartment house button, and similar devices, are frequently used—devices which the amateur photoplay producer may well imitate in his pictures.

Though the major emphasis is on words to tell the story, there is one rather long sequence in which hardly a word is spoken and yet the entire situation is ably presented and clearly told. This is the sequence in which Humphrey Bogart trails the bookseller-blackmailer to his home. It is towards the beginning of the story.

Following the other man's car to the house, Bogart then sits back in his car to watch and wait. Another car pulls up and a girl leaves it and enters the house. We see Bogart sleepily resting in his car to suggest the passage of time. Suddenly there is a flash of light from the house, a scream, and a bullet shot. Bogart sits up abruptly. We see two cars leave hurriedly from the back of the house. Bogart stealthily enters the house. He discovers the blackmailer dead on the floor and the girl, who plays Lauren Bacall's sister, drunk. He takes the girl to her home.

While there is nothing in this sequence that is really outstanding from the point of view of editing or camera work, it still is a good example of how a story can be told without reliance on words. As a matter of fact, this sequence is one of the most interesting in the movie. It was undoubtedly helped by the background music of Max Steiner to build up the proper dramatic mood.

Another, though shorter, sequence in which dialogue was practically dispensed with was the one in which Bogart is hiding behind his car and waiting for his pursuers to come out of the house in an attempt to locate and kill him. First one man, obviously frightened, comes out of the house. Bogart fires his gun in the air. The man, scared, runs away. Another man comes out but, to protect himself, he has Lauren Bacall walk in front of him as a shield. The movie cross-cuts between Bogart hiding and the man approaching with Bacall. Good suspense is built up by clever editing here. Then Bacall points to where she lyingly states Bogart is hidden. The man forgets her as his shield and leaps forward and fires his gun. Bogart rises from his hiding place and kills him.

Even the few words of spoken dialogue could have been omitted, for while words are of immeasurable value in story-telling, it still is possible to make a movie using little or no dialogue, and without losing any of the drama.

These aspects of good screen drama can be studied with considerable benefit by the serious amateur who likes to produce scenario pictures—particularly mystery and action dramas. Photography, lighting, cutting and direction represent definite advancements in the field of motion pictures.

Filming Ideas In History Books . . .

• *Continued from Page 665*

mission to use certain locations within the grounds of Colonial Williamsburg for filming important scenes in the proposed story. Permission was promptly granted and filming of the story began.

This initial movie making venture was titled "Redcoat Dispatch." The plot was simple: Washington, at the age of 21, was ordered to carry, from Williamsburg, a message of warning to the French invaders of the Ohio region. Since history reveals that Washington took only a few men with him on this important mission, the Mt. Holly Players were enabled to produce their picture with a small cast. Most of the characters appearing in the film are members of Colonial Williamsburg, Inc.—tourists guides dressed the year 'round in Colonial costumes. Following completion of "Redcoat Dispatch," it was premiered in the Colonial Williamsburg Lodge before a large and enthusiastic group of restoration officials. Following this showing, the Players presented the film before several school assemblies in cities and towns in Maryland and Virginia.

Following the success of this initial effort, more historical films were produced, each more interesting and more realistic in the reproduction of important events and characters in the life of our nation. In 1943, Gerlach, the group's director, began what was to become the Mt. Holly Players' most ambitious film effort—an episode of South Carolina of Revolutionary war days. For this the entire water front of Charleston was reproduced in miniature.

With a group of 25 persons, the company moved out to the swamps of eastern Maryland and began shooting "The Swamp Fox." Photographed in 16mm. Kodachrome, the screenplay was based upon the life of Brigadier General Francis Marion. The players were now doing their best work—having worked

together in several productions and having caught on with the serious aspect of the pictures being produced. As a result, script writing, costuming, direction and photography had greatly improved since the group's initial filming attempt, "Redcoat Dispatch."

Premiered in Charleston, "The Swamp Fox" was later taken to Annapolis, Maryland, where a screening of it helped swell the State's fund for infantile paralysis victims. George Scheer, Jr., author of an annotated biography of General Marion, subsequently wrote to the Mt. Holly Players: "You are doing a splendid thing for many school people and, in establishing profound, activated interest in American background and ideals, a very splendid thing for yourselves."

Shortly after outbreak of the war, the Mount Holly Players company began to break up. Cameraman Robert Hammen enlisted as a Naval photographer. He subsequently gave his life in the service of his country when the U. S. S. Indianapolis was torpedoed. His brother who portrayed General Marion in the "Swamp Fox," became Lt. (j.g.) Carl Hammen, U.S.N., and was wounded in the invasion of Luzon.

Gerlach became a photo instructor for the government's Information and Education division in the Philippines. Previously, while stationed in Oklahoma, Gerlach gathered a group of high school students together and filmed "Disputed Territory," Mt. Holly Players' last film for the duration. All production on the picture was done during Gerlach's time off from army duty. Filmed in 16mm. Kodachrome, "Disputed Territory" was based on early Oklahoma history, around close of the Civil War. A high school student portrayed Ben Hackett, one of two-hundred deputy marshalls assigned to patrol the Indian Territory. This picture also assumed importance later in helping to swell the national March of Dimes fund.

Now, the Mt. Holly Players are together again. Currently, plans are being made for new and more ambitious screen plays—films that will mark another step forward in the field of amateur historical film production. This group once more has opened history books in search of filming material. Here they find no dearth of ideas—only dearth of time in which to produce the many ideas so abundant in history's pages.

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Bell & Howell 179, 1000 watt lamp, 2" f 1.6 coated lens, 12" speaker, 2000 foot capacity, case $516.65

NEW 8MM. CAMERAS

Universal Cinemaster, f 2.5	$ 66.05	Bolex Model L8 f 3.5	$105.64
Revere, f 1.9	$ 91.50	Turret Camera, f 1.9	$123.50
Universal Cinemaster, f 1.9	$ 96.75	Bolex Model L8 f 1.9	$135.68
Turret Camera, f 2.8	$ 97.50	Bolex Model H8 f 1.9	$255.47

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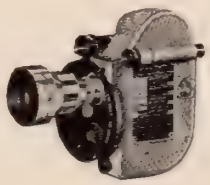
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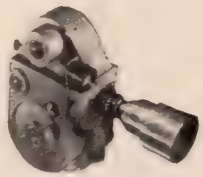
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Cine Workshop . . .

• *Continued from Page 681*

more efficient cooling. Length and breadth dimensions are not given as the proportions of your projector's lamphouse are the deciding factors.

To construct this lamphouse cover, first start with the cover box. This should be about 4 inches high to allow 1 inch between the baffles and a 1-inch lap onto the projector lamphouse. It is advisable to lay out a template and construct it in one piece (allow for lap seams for soldering). Paint the inside with lampblack when fabrication is complete *before* soldering the baffle plates in place.

The baffle plates are made of the same thin metal as the cover box and fit inside the cover box as shown in the illustrations. They are stool-shaped to facilitate construction and assembly. The ends are bent over to the extent of 1 inch—this is for both spacing and soldering ease. They should also be painted a dull black *before* soldering in place.

Assembly of the cover is simple. The first step is to turn the cover box upside down. Then, with the bent-up ends pointing inside the cover, drop the top baffle plate in place and place a drop of solder on each corner. Repeat this operation with the other two. Make sure you assemble the baffle plates in their proper order, as shown in the illustration, to assure maximum ventilation and light stoppage. The last baffle plate should be soldered a little more securely than the other two that are inside the cover for it is on the bottom baffle plate that the whole cover rests.

The illustrations show cutaway views of the cover and its component parts and explain how the light is diffused. By the time the light reaches the top of the cover, it is very weak in intensity. Exterior of the cover, when completed, should be painted to match the color of your projector. Don't worry about not being able to produce a "crackle" finish; the heat from your projector bulb will do that very nicely! —*John M. Gregory, Jersey City, N. J.*

Spool Protection

Seasoned travelers who use 16mm. cameras know the importance of carrying both an extra 50- and 100-foot camera spool, thus to be prepared when only 50-foot spools of film are available. However, such spools must be protected from damage, for a bent flange on a take-up spool invariably means jammed film in the camera and therefore ruined footage. To protect these reels, therefore, especially if they are to be carried in camera case or gadget bag, place them in regular film boxes

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	Weston Speed	25 ft. 8-8mm.	100 ft. 16mm.
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Du-All	24-16	$2.35	$5.50

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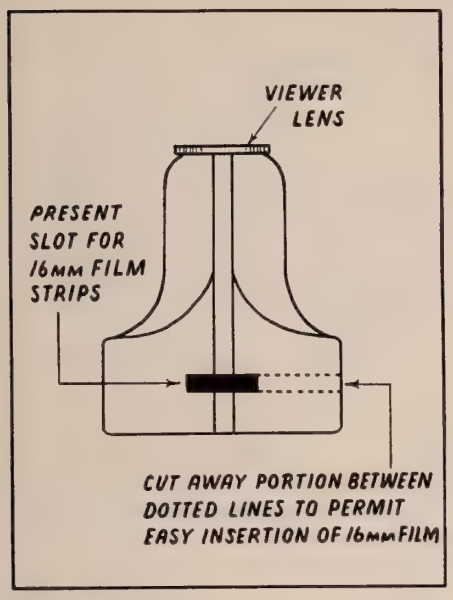
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—*Stanley Jepson, Bombay, India*



Film Viewer

A handy movie film viewer may be had by making a simple alteration in one of the Mickey Mouse Viewers manufactured by Craftsmen's Guild for viewing 16mm. film strips. This viewer, as manufactured, provides for threading the film through a single slot. By cutting away one side of the viewer, as shown in diagram above, film may be inserted quickly from the side. The viewer costs but a dollar and, altered as described above, makes an efficient accessory for examining your films when cutting and editing them.—*Emil Greenfield, Cleveland, Ohio.*

Ski Movies . . .

• *Continued from Page 673*

doubt about a reading for a scene in which people appear, take a reading of the back of your hand to insure proper flesh tones and details in facial features.

Good scenic effects will result where backlighting is used—particularly of skiers zigzagging in the snow near the camera. The sun playing upon the plume of snow issuing from the speeding skies gives an interesting pictorial effect.

Remember, your ski picture need not be filmed all in one day. Perhaps there will be other trips to the ski run and even better days, photographically speaking, if you failed to find clear skies on your first trip. However, keep continuity in mind at all times, especially when filming on the successive trips, so that all ski scenes ultimately may be worked into a solid entertaining continuity.



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8mm. Universal PC-500, 500 watt, Hi-Speed Lens. New$69.50

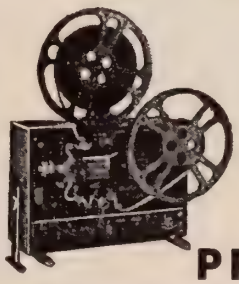
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—write me as early as possible in November. I'm leaving early in December for another shooting trip, I hope.

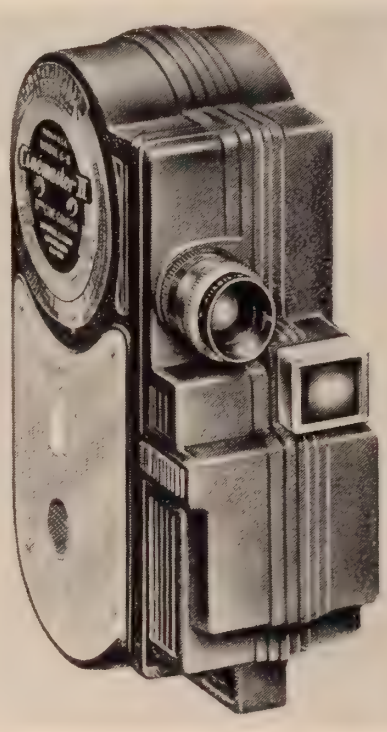
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News Of What's New . . .

• *Continued from Page 654*

Color kit with 6 assorted backgrounds and 360 letters and numerals in 3 colors retails for $6.45; black and white kit with one background plus 120 yellow letters and numerals is $2.50.



• Uses both single and double 8mm. film.

Cinemeter II

Off the production line and now available is the new Universal Cinemaster II 8mm. cine camera. This is said to be the only camera that uses both single 8mm. and double 8mm. film. It is also the only cine camera with a combination built-in exposure meter and viewfinder. Camera provides three running speeds, and is available with either an f/3.5, f/2.5 or f/1.9 lens. Manufacturer is Universal Camera Corp., 38 W. 23rd St., New York 10, N. Y.

Film Conditioner

George Gage, 2408 W. 7th St., Los Angeles, announces the availability of Vite-alizing process for reconditioning 16mm. films. Pictures subjected to Vite-alizing treatment are said to be conditioned against breaking from brittleness and from sticking in projector gates, a frequent cause of scratching. Process cleans film, provides an anti-friction surface. Vite-alizing costs $1.00 per 100 foot reel. Special prices prevail for longer lengths. Process is recommended by users for those with large libraries of home movie films, and producer, distributors and exhibitors of 16mm. films.

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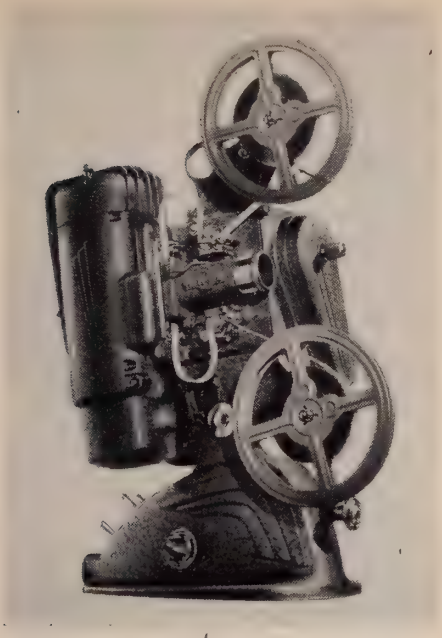
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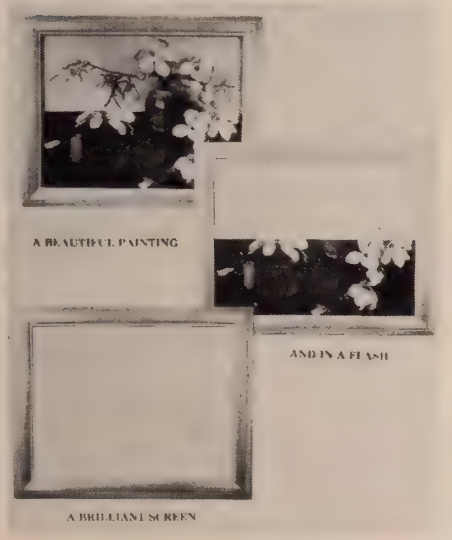
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We reperforate 16mm. to double 8, 2c foot.



● Takes 400 ft. 8mm. reels.

New Ampro Projector

Ampro Corporation, 2835 N. Western Ave., Chicago 18, Ill., announces a new 8mm. projector. Features include 500 watt illumination, still picture projection, reverse operation, and flickerless pictures at low speed, one hand precision tilting control, automatic safety shutter, rheostat control of projector speed, 400 foot reel capacity and 1 inch f/1.6 coated projection lens. Projector operates on either AC or DC, 105 to 125 volts. Complete unit ready to use includes lens, lamp, carrying case and accessories. Deliveries are currently being made to dealers.



● Combination picture and screen.

Pict-O-Screen

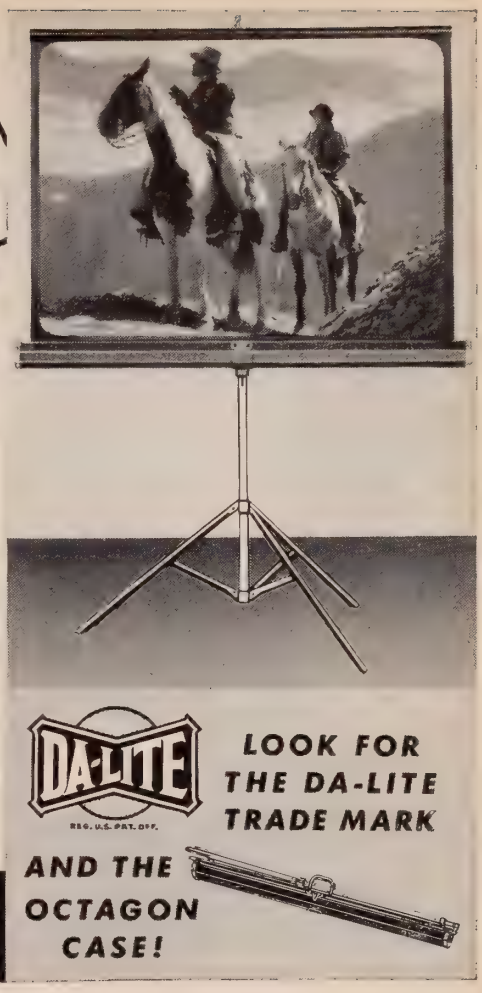
Something new and novel in projection screens is the Pict-O-Screen developed by Radiant Manufacturing Corp., Chicago, which provides a beautiful framed picture for the living room but also includes built-in projection screen. Concealed in upper section of the picture frame is a dust-proof screen

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is already reaching new heights of popularity because of the superior light-reflective quality of its new Glass-Beaded surface that makes pictures so much brighter and clearer. Many other advanced features are also making a big hit—such as the new stronger Octagon Case and the fully-enclosed "Slide-A-Matic" locking which eliminates all external locking devices and assures faster, smoother height adjustment. Ask your dealer for the new Challenger today. Write for literature! Address Dept. 11HM

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● Convenience in demountable head.

Thalmetal Tripod

Craig Movie Supply Co., Los Angeles, has resumed production of their popular prewar Thalmetal Tripod. This moderately priced tripod now features many new design and construction improvements. It is especially designed for use with 8mm. and 16mm. movie cameras. It was especially designed to provide the ultimate rigidity in camera support, yet light and compact enough to be easily carried with other camera equipment. Tripod also features the popular Thalhammer head as part of complete unit. Pan action is full 360° and tilt action is 125°. Extended height of tripod is 60 inches; closed length is 32 inches. Patented "Sure-foot" points provide gripping contacts for any type of surface on which the tripod may be used. Retail price is $19.75 plus tax. Manufacturer's address is 1053 So. Olive St., Los Angeles, Calif.

For Projectors

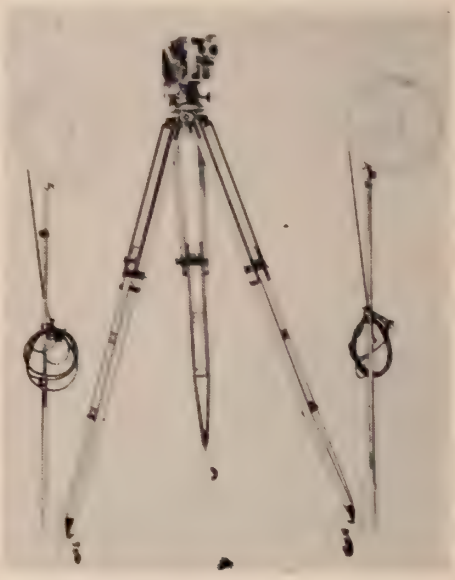
An important new accessory for both 8mm. and 16mm. projectors is the Non-Rewinding Reel Set which eliminates need for rewinding film after projection, also insures film is properly rewound ready for re-projection. Set consists of 2 scientifically designed interchangeable reels, a special guard ring and a bracket. Four hundred foot 16mm. reel sets retail for $14.50; 8mm. and other sizes will be available soon. Distributor is Motion Picture Equipment Co., Inc., 112 W. 42nd St., New York 18.

Camera Control

A compact and efficient time-lapse device for use with cine cameras is the Cine-Matic which offers an interval timer and camera control adaptable to several makes and models of both 8mm. and 16mm. cameras. Three switch combinations afford manual single frame action, automatic action, and manual scene action. Timing range is 10 seconds to 10 minutes. Light control capacity is three No. 2 photofloods. Unit measures 3½"x3½"x5½". Manufacturer is Cine-Matic, 6520 Florence Pl., Bell Gardens, Calif.

Cine-Pro Dolly

Offering the amateur movie maker a portable unit for lights and camera tripod is the Cine-Pro Dolly, a compact, folding accessory of lightweight aluminum that weighs less than 3 pounds. Dolly has cups to receive tripod leg tips and hold them securely so that tripod remains secure when dolly is moved during filming for trucking shots, etc. The unique provision for lights provides uniform illumination on subject or scene when dolly shots are made. A turn of a few thumb screws and the dolly may be quickly folded for storage or carrying



● For dolly and trucking shots.

with camera equipment. Removing the quick demountable ball bearing rollers and you have a rubber gripping tripod base. Manufacturer is Cine-Pro Corp., 36 W. 25th St., New York City 10.

Tripod Screen

Initial photographic product to be announced by newly formed Aurora Industries, 219 W. Chicago Ave., Chicago 10, Ill., is a portable tripod screen of new design embracing several exclusive features. This screen is made in four popular sizes and surface is the highly efficient glass beads. An easle table model is also available. Company expects shortly to announce a new line of photographic lighting equipment.

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QUALITY CAMERA FILM AT MONEY SAVING PRICES

	Weston Speed	25 ft. 8-8mm.	100 ft. 8-8mm.	100 ft. 16mm.
Fotochrome Reg.	8-	$1.25	$2.75	$2.50
Fotochrome x	32-20	$2.00	$5.00	$4.50
Fotochrome xx	100-64	$2.25	$5.25	$5.00

The above film is spooled, ready for camera use, and includes time, temperature and electronically controlled machine processing. Satisfaction guaranteed, or money refunded.

BULK FILM, NO PROCESSING

	Weston Speed	100 ft. 8mm.	100 ft. or 16mm.	400 ft. 8-8mm. or 16mm.
Fotochrome Reg.	8-	$1.00	$1.50	$4.00
Footochrome x	32-20	$2.25	$3.75	$15.00
Fotochrome xx	100-64	$2.35	$3.85	$15.40

All the above prices supersede previous listings. All orders shipped same day received, including C.O.D.

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New Films . . .

• *Continued from Page 690*

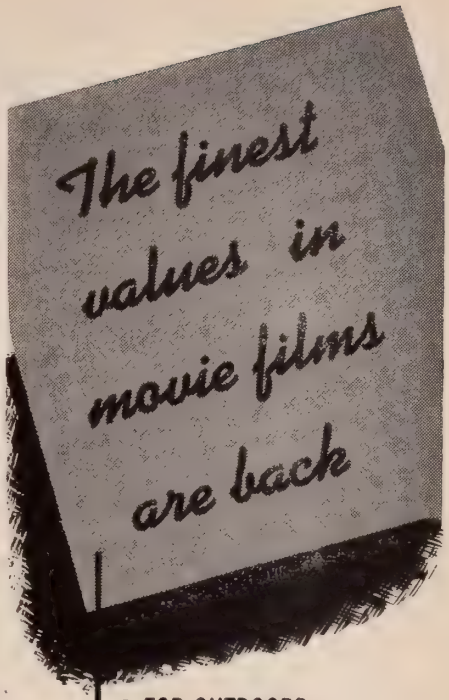
Finchell the reporter getting the scoop on the brother in a jam. Two other subjects completing this series are *Along Came a Duck*, and *Grandfather's Clock*. Subject is available in five standard sizes in both 8mm. and 16mm. and one 16mm. sound version.



Atomic Bomb is current Movie-of-the-Month release of Movie Newsreels, 1426 No. Wilcox Ave., Los Angeles. Film contains the outstanding motion picture shots made by War Department photographers and newsreel cameramen of the second bomb test at Bikini. The producers claim it is the first substandard film release devoted exclusively to this event which may be purchased outright for use in either private home showings or commercial exhibition. Available in 50 feet 8mm. at $2.00; 100 feet 16mm. at $4.00 and 100 feet 16mm. sound at $5.00.

Crimson Capers features Lois Lorraine, one of Hollywood's new and glamorous movie starlets, frolicking at famed Malibu beach in Southern California. Her fire red bathing suit backdropped by beautiful scenic vistas makes an interesting pictorial presentation. Filmed with the new commercial type Kodachrome, the resulting prints are brilliant in color. Fifty feet 8mm. version lists at $6.00; 50 feet 16mm., $8.50; 100 feet 16mm., $15.00; and the 100 foot sound version, $17.00. Distributor-producer is Glamour Newsreels, 6411 Hollywood Blvd., Hollywood, Calif.

Apples To You, 2 reels, 16mm. sound, is a Hal Roach comedy featuring comedian Billy Gilbert in a musical satire on the famous opera "Barber of Seville." Feature is action packed with comedy and music and includes a supporting cast of familiar players. Commonwealth Pictures Corporation has acquired exclusive 16mm. distribution rights to this picture. Further details concerning rates and availability dates may be had by writing Commonwealth at 729 Seventh Ave., New York City, N. Y.



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KIN-O-LUX #3
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AVAILABLE NOW . . . New 16mm. Movie-Mite, sound, one-case unit, the smallest sound projector on the market, for A.C. and D.C., 2" F:1.6 lens, 2000 ft. reel capacity, with built-in projection screen, $298.15.
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We buy 'em, sell 'em, and trade 'em. Complete stocks for new Cine equipment all makes. BASS CAMERA COMPANY, Dept. HM-11, 179 W. Madison St., Chicago 2, Ill.

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● 16MM. Magazine Pockette, 1" Kodak f:1.9 lens —3" Hugo Meyer f:4.5 Telephoto lens. Adjustable Parallex viewfinder speeds—8-12-16-24 F.P.S. Case, Thalhammer Tripod and Pan Head, Film, $185.00. Can furnish purchaser of above with brand new Keystone A.82 750 watt projector if desired. PROVENZ 39 Turner Place, Brooklyn 18, New York.

● 16MM. Sound Machines for sale, RCA, Bell & Howell, Victor, DeVry, also 16mm. complete film programs rented reasonable. 16mm. machines with film programs rented weekly basis. 35mm. Sound Prints for sale outright. MUTUAL THEATRE SUPPLY COMPANY, INC., Springfield, Illinois.

● BELL & HOWELL Filmo 70 Camera, hand crank, backwind, mask slot with over 25 split stage masks, two veeder footage counters, wipeoff fan, dissolves and fades, vignette, filters, case, etc. Value over $700.00, sell for $525.00. Write Box 1100, HOME MOVIES.

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● BRILLIANT Taylor Hobson-Cooke Special f:1.8 movie lens fully coated type "C" mount $78.00. Zeiss 9 x 12 Maximar camera with Xenar f:4.5 coated lens and companion Zeiss Mirax enlarger, complete outfit $98.00. H. RODDICK, 7 Midland Gardens, Bronxville, New York.

● BARGAINS — Victor 50F Animatophone model 24 formerly $565.00 for $420.00; Kodak Home enlarger $7.00; 1600 ft. reels $1.50; Kodak Movie Viewer 16mm. $6.00; Castle and Official films 10% off list. JENKINS AUDIFILMS, Lewisburg, Penna.

● KEYSTONE 1946 8mm. camera, brand new with factory guarantee. MacVan backwind and frame counter installed. Equipped with Wollensak f:2.5 ½" lens; 2-speed operation. $78.00 postpaid ESO-S, 828--E West 39th, Kansas City 2, Missouri.

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● NEW 1000 watt DeJur-Amsco 8mm. projectors for immediate delivery. Reverses, Stills, Automatic rewind. DAYTON FILM, INC., 2227 Hepburn, Dayton, Ohio

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● ESO-S needs your discarded laboratory 8mm. projection reels! We allow (in trade) 4c for 50' and 2½c for 30' sizes and refund postage. Ask for NEW 1947 32-page catalog. ESO-S, 828-E West 39th, Kansas City 2, Missouri.

● WANTED: 16mm. Filmos, Cine Specials, Moviolas, Printers projectors, accessories. 35mm. Arriflex, Bell & Howell, Mitchell, Eyemos, Cineflex cameras, lenses, moviolas, accessories. Buy—Sell—Trade. CAMERA MART, 70 West 45th Street, N. Y.

● WANTED to buy 16mm. films. Projectors. Cameras. Bell and Howell Editor. Craig. Anything photographic. SAM'S ELECTRIC SHOP, 35 Monroe St., Passaic, New Jersey.

● WANTED: 8mm. moose, bear, deer duck hunts, trout, northern and muskie fishing pix. M. MICHAELSON, 4035 Blaisdell 8, Minneapolis, Minn.

● WANTED: Critical Focuser and other additions for RCA, 16mm. sound camera. SMITH'S RADIO LAB., 705 Croton, New Castle, Pennsylvania.

● WANTED—Used equipment. Bargain list on request. PETERS, 41-B South 4th St. Allentown, Pa.

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● COLOR film for single 8mm. Univex, Revere and B & H! Guaranteed fresh! $2.25 per roll; three rolls $6.50! ESO-S, 828-E West 39th, Kansas City 2, Missouri.

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HITS ** HITS ** HITS

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● HOME MOVIES—lists 3c; Projection Kodachrome sample 'Allure"—$1.00; Magna-vue opaque projector—$4.00; Soundie "Strip Polka"—$7.50; New Victor Sound Projector; Beautiful color slides—sample 35c. GALLOWAY FILMS, 3008 5th St., SE, Washington 20, D. C.

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● NEWEST exclusive 8-16mm. Hollywood productions; color and B & W. Trimensional nursery rhymes —Camera journeys—Model motion studies—other novelties. Request free catalog. PRODUCERS SERVICE, 6770 Hollywood Blvd., Suite 18A, Hollywood 28, California.

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● 8-16MM. films bought, sold, exchanged. New 1600' reels $1.75. 1600' cans $1.25. Combination $2.50. Complete sound subjects $2.00 up. Literature, End title 10c. INTERNATIONAL-HM, 2120 Strauss, Brooklyn, N. Y.

● LATEST releases Castle, Official, Pictorial 8-16mm. silent, sound films. Sales, rentals, exchanges. Catalogue listing over 3000 films, accessories, etc., 2-3c stamps. REED, 7508 Third Ave., Brooklyn, N. Y.

● SOUND films rented by the week. Homes, roadshowmen, churches, schools. New catalogs. DAYTON FILM, INC., 2227 Hepburn Avenue, Dayton 6, Ohio.

● 8MM.-16MM. silent films rented by the week. Shorts and features. Low rates. New catalogs. DAYTON FILM, INC., 2227 Hepburn Avenue, Dayton 6, Ohio.

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● 8-16MM. movies "Blonde Venus," "Hula Honeys," etc. Glamour photos. Samples, list 10c. THOMAS PRODUCTIONS, 5123 York Boulevard, Los Angeles 42, California.

● WE BUY or Swap 16mm. sound and silent film in good condition. Used equipment taken in trade. What have you? CINECRAFT, 10 Beach St., Boston, Mass.

● FEATURE length 8mm. show, "Midnight Fantasy." $2.00 rental; purchase, $14.75. Unusual! Entertaining! Mystifying! ESO-S, 828-E West 39th, Kansas City 2, Missouri.

● NEW film productions monthly from Hollywood Home Movie Headquarters. Write for free list of these unusual 8mm.-16mm. subjects. BAILEY FILMS, Dept. 11, Box 2523, Hollywood 28.

● EXCITING Films—Bullfights, Movie Stunts. Unusual subjects. Send only dime for sample film and special list. EXCITING FILMS, 1071-B El Centro, Hollywood, California.

● HOME MOVIES: Rent—buy—swap 8/16mm. silent and sound at money-saving rates. Details for a dime. MIDLAND, Box 429, Oak Park 1, Ill.

● SOUND shows $2.00 per day. Reduced prices on films and equipment. Send for catalogue. JENKINS' AUDIFILMS, Lewisburg, Pennsylvania.

● SOUND program rental $2.50. Silent, sound films, special discount. ODEL FILM SERVICE, 138 Tehama St., Brooklyn, N. Y.

● FLORIDA Color Shorts. 16mm. only. 100 ft. Kodachrome $15.00. Write for list. WURTELE FILM PRODUCTIONS, Box 5504, Orlando, Florida.

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● HOLLYWOOD Films! Sample and catalog 10c. STONE, Lunneburg 8, Mass.

● *Continued on Opposite Page*

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● USED and new Castle films, 8-16mm., silent and sound. Send for lists. ALVES PHOTO SERVICE Inc., 14 Storrs Ave., Braintree 84, Mass.

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Featuring Lee Bush (Blonde) and Virginia Bates (Brunette)
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Information . . . PLEASE

● READERS: *This department is for your benefit. Send in your problems and our technical committee will answer your questions in these columns. If an answer by mail is desired, enclose addressed stamped envelope.*

Filming Upside Down (T. E. McCarthy, Burlingame, California)

Q: Recently I experimented with some trick shots by filming with my camera upside down. When the film was returned from the processor's, I cut out the scenes filmed upside down, reversed them end for end as you have so often advised in Home Movies, then I spliced them back into the reel. When the film was projected, I found that at the point where the trick sequence was spliced the film skipped a half frame, requiring re-framing of my projector. When the end of the trick sequence was reached, it became necessary to re-frame the film again. Please tell me what caused this to happen.

A: The fault lies with your camera in that the film aperture is not properly spaced in relation to the sprocket holes on the film. The result is, as you will find when you inspect the film, that the sprocket holes are not centered on the frame lines on the exposed film. Consequently, when the film exposed in your camera is turned end for end, the displacement between the sprocket hole and frame line is increased, causing the jump during projection.

Toning Film (William Young, Peoria, Illinois)

Q: How is a film toned, and what is the exact difference between toning and tinting?

A: Toning colors the emulsion while tinting colors the celluloid base. Thus, if a film were toned blue and tinted yellow, the dark portions would be blue and the light portions yellow. Toning solutions can be purchased in prepared form, and the film is immersed until the desired coloring is obtained. In tinting, a small amount of ordinary dye is diluted in distilled water and the film is immersed until the desired color results. Some dyes work better than others so tests are always recommended.

Bleach Life (Wallace Irwin, San Francisco, California)

Q: Why do some writers recommend using a bleach and clearing bath only once or twice while others say these can be used indefinitely?

A: Some home processors use bleach



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100 ft. Single	8—$1.15	$2.35	$2.40
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Since the above prices do not include developing, why not get one of our low cost developing sets and develop your own movies! The set consists of developing rack, tray, safelight and set of prepared developing powders, together with a simple step by step instruction sheet. 30 ft. single 8 set $4.20; 33 ft. Double 8 or 16mm. set $5.85. Show your movies two hours after they are taken.

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Offered by the manufacturer direct to you. Our letters are being used by amateur and professional, have been in use many years. Shipped in an inexpensive package to save you money and on a money back guarantee.
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Eastman Lens. Bargain prices. 6" Telephoto f.4.5 New Chrome; 2½ Telephoto f.2.7. Black; Wide angle f.2.7 Chrome Bell and Howell Gear rewind 16mm with Splicer $30.00. 16mm Step Printer Eastman. Sell or swap photo for 10c Coin. 16mm. Soundies (New Prints) $6.50. Free lists. Bolex Brown Titler $30.00 New.

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35 Monroe Street Passaic, New Jersey

and clearing bath only once or twice to save time and to avoid dangers accompanying over-exhaustion of the chemicals. You can usually tell when the chemicals are approaching exhaustion point when it takes longer to clear and bleach the film.

Tele-lens (F. D. Moriarty, Flushing, Mich.)

Q: In using a pair of binoculars as a telephoto lens, how are the binoculars focused? Should they be opened full length, or first focused to the eye before placing before the camera lens?

A: The binoculars should be first focused on the scene and then placed before the camera lens, which should be set at infinity, if same is in focusing mount.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACTS OF CONGRESS OF AUGUST 24, 1912, AND MARCH 3, 1933

Of HOME MOVIES, published monthly at Los Angeles, California, for October 1, 1946.

State of California, County of Los Angeles, ss.

Before me, a Notary Public in and for the State and county aforesaid, personally appeared C. J. Ver Halen, Jr., who, having been duly sworn according to law, deposes and says that he is the owner of the HOME MOVIES and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, Chas. J. Ver Halen, Sr., 9014 Larke Ellen Circle, Los Angeles 35, Calif.; Editor, Arthur E. Gavin, 2230 E. Glenoaks Blvd., Glendale 6, Calif., and owner, Chas. J. Ver Halen, Jr., 9024 Larke Ellen Circle, Los Angeles 35, Calif.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.) (Partnership) Chas. J. Ver Halen, Sr., 9014 Larke Ellen Circle, Los Angeles 35, Calif.; Chas. J. Ver Halen, Jr., 9024 Larke Ellen Circle, Los Angeles 35, Calif.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the twelve months preceding the date shown above is (This information is required from publishers of daily, weekly, semiweekly and triweekly publications only.)

C. J. VER HALEN, JR.
(Signature of editor, publisher, business manager, or owner.)

Sworn to and subscribed before me this 11th day of October, 1946.

(SEAL)

G. T. EVANS, JR.
(My commission expires Aug. 8th, 1949.)

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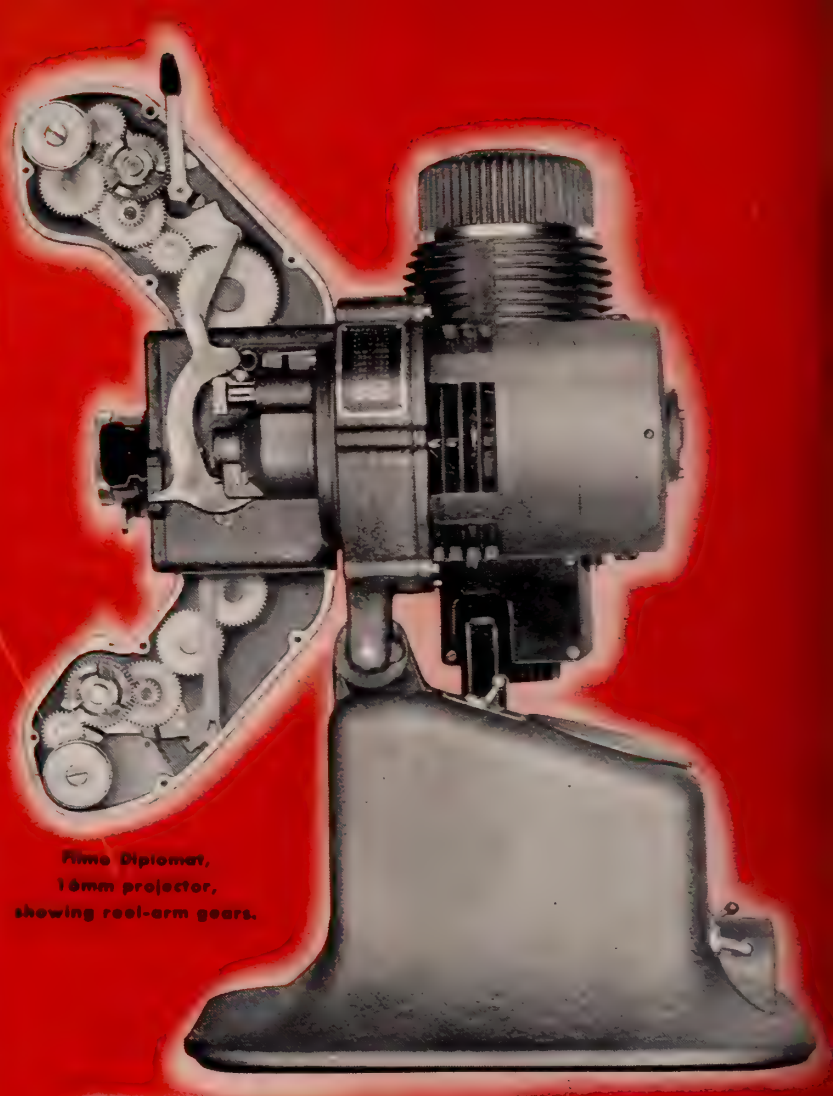
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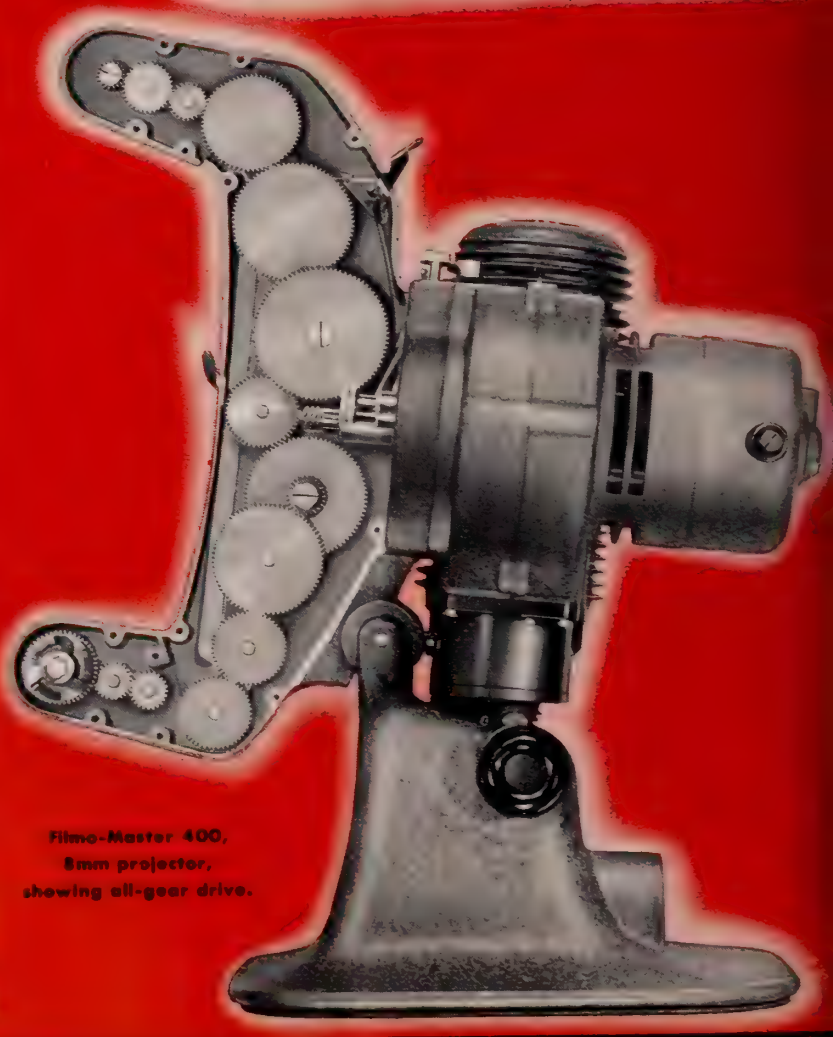
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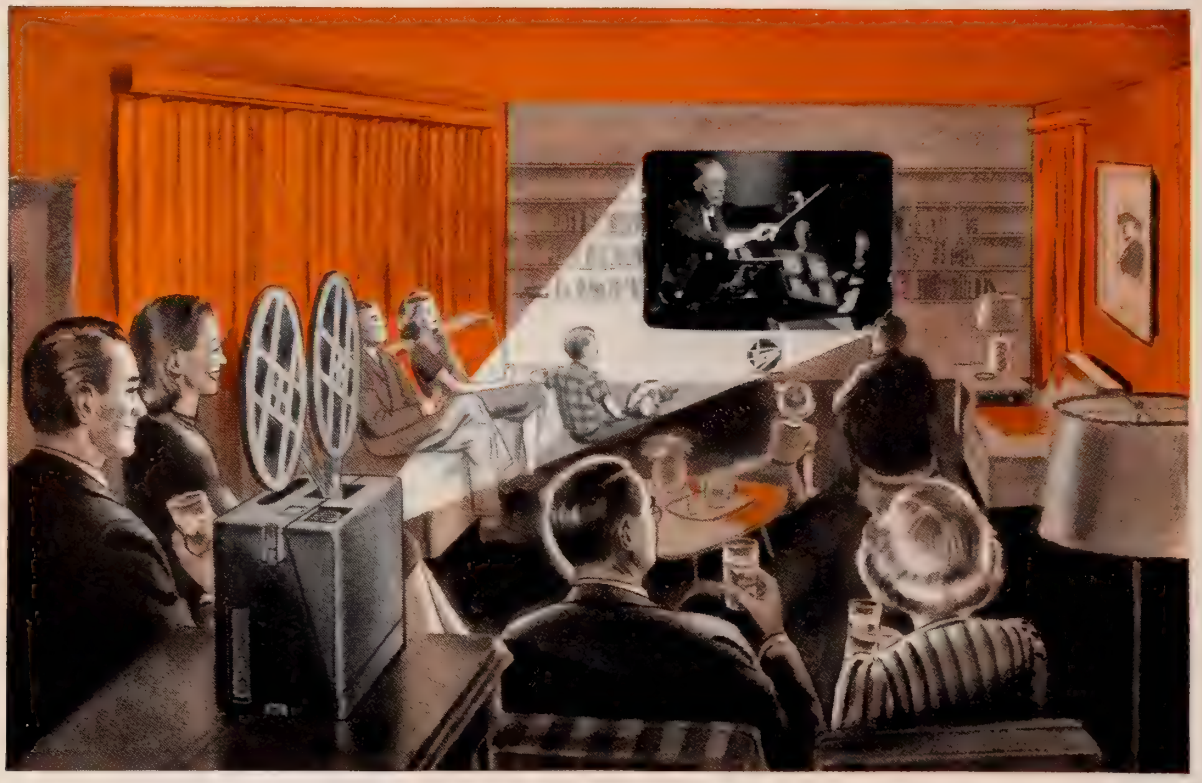
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Entered as Second-Class Matter, May 6, 1938, at the Postoffice at Los Angeles, Calif., under the Act of March 3, 1879

Subscription rates: U. S. $3.00 per year. Two years $5.00. Single copies 25c. Foreign, $3.50 per year. Advertising rates on application.

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NEW YORK OFFICE: Howard R. Cobb, Suite 511, 475 Fifth Ave. Murray Hill 3-1093.
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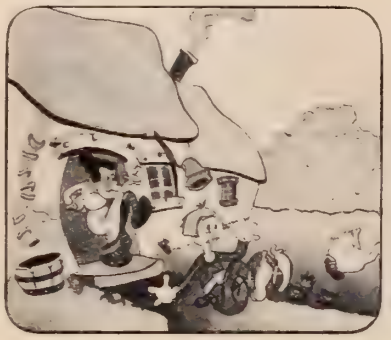
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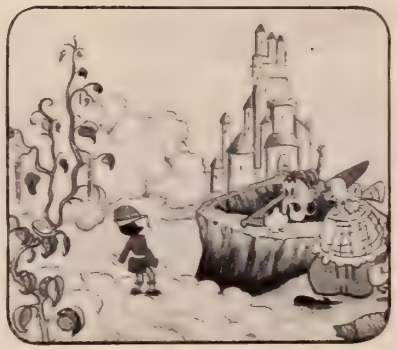


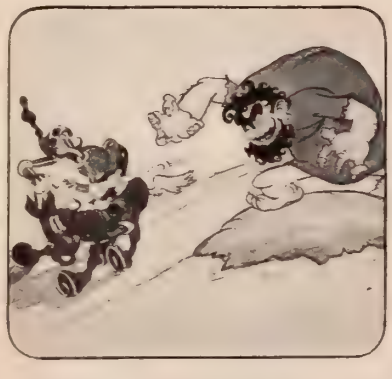
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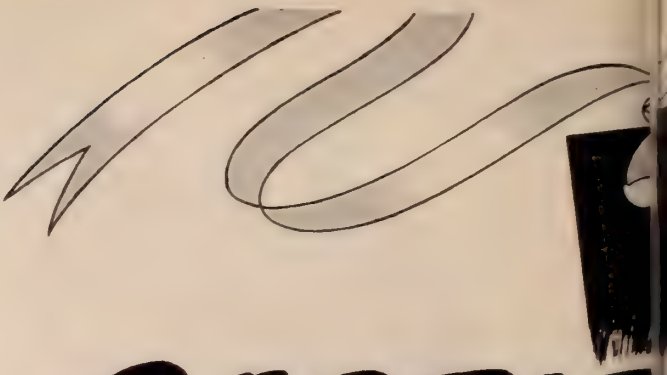


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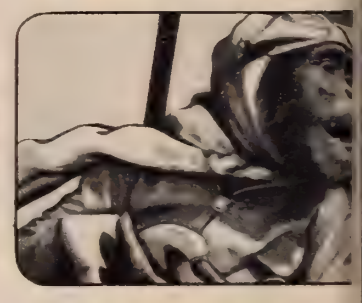
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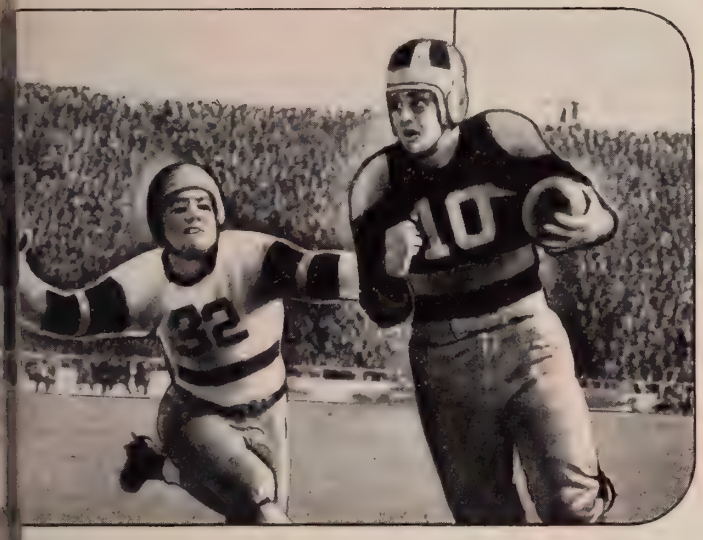
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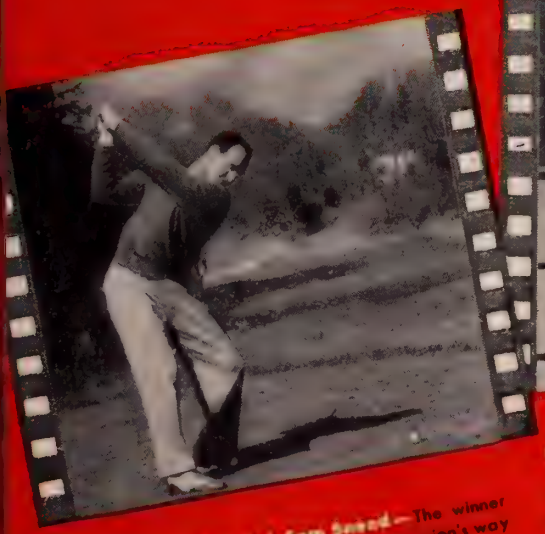
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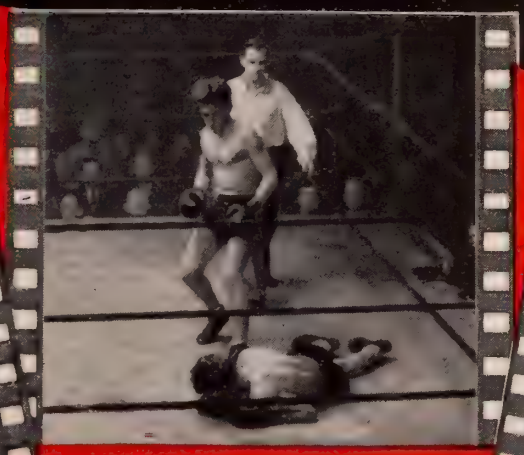
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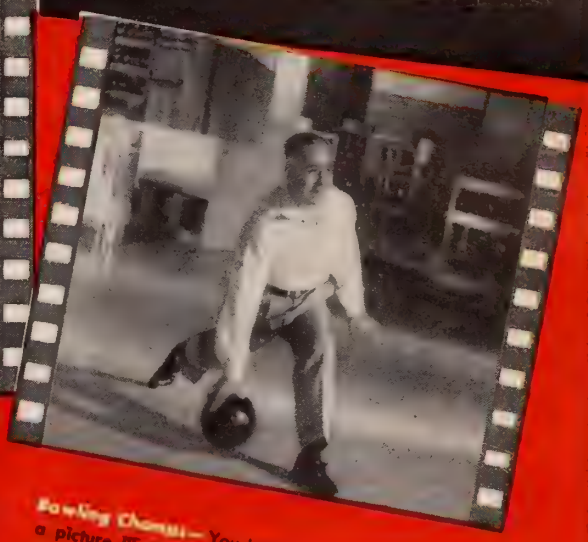
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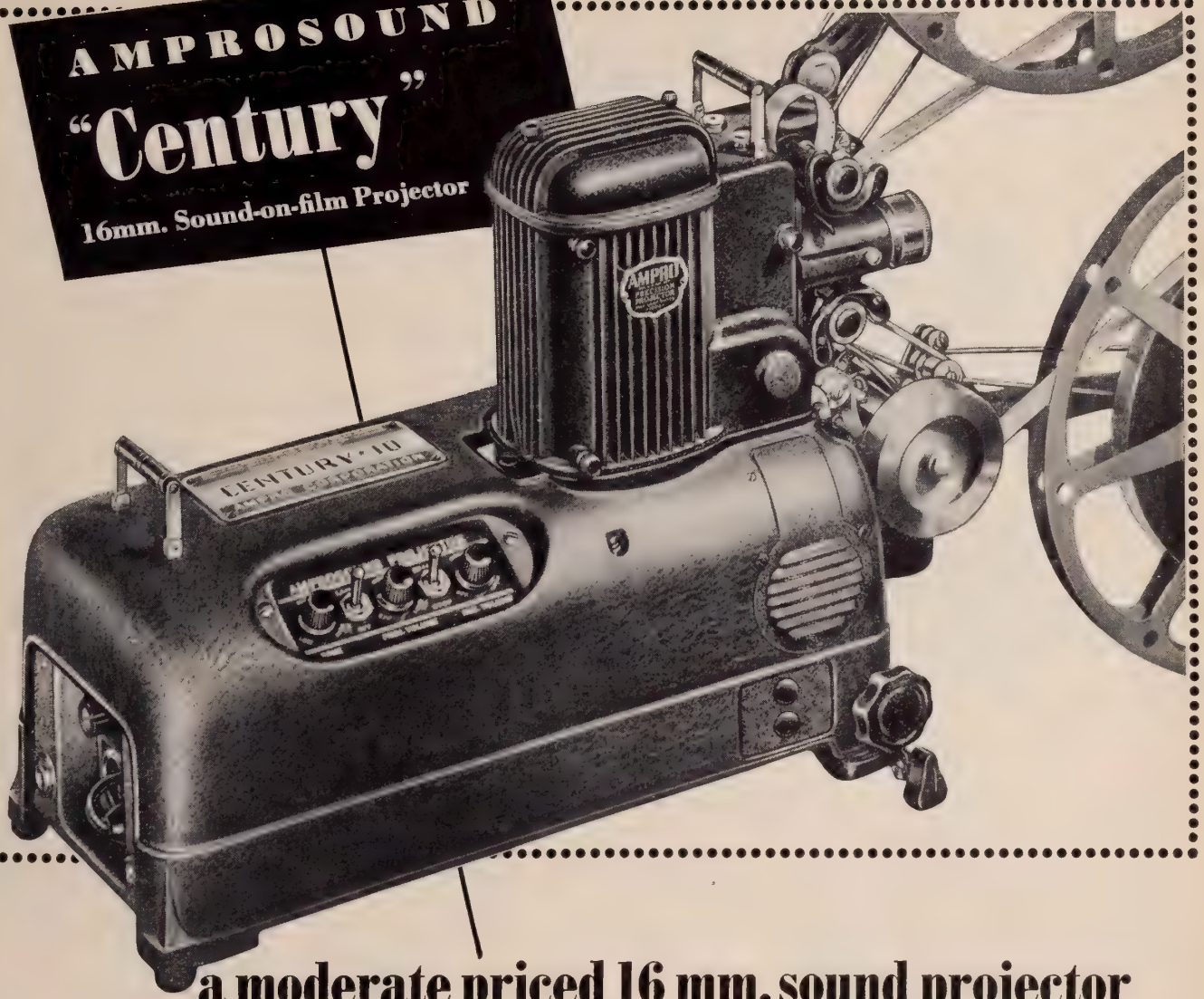
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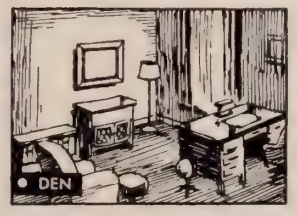


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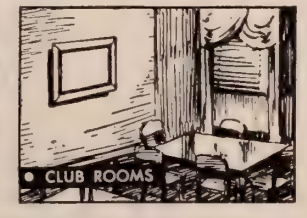


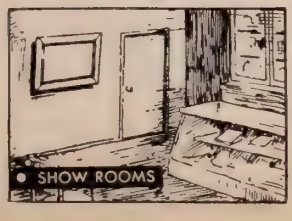


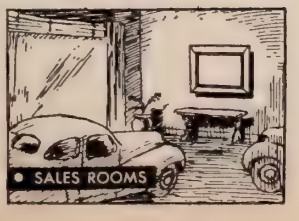














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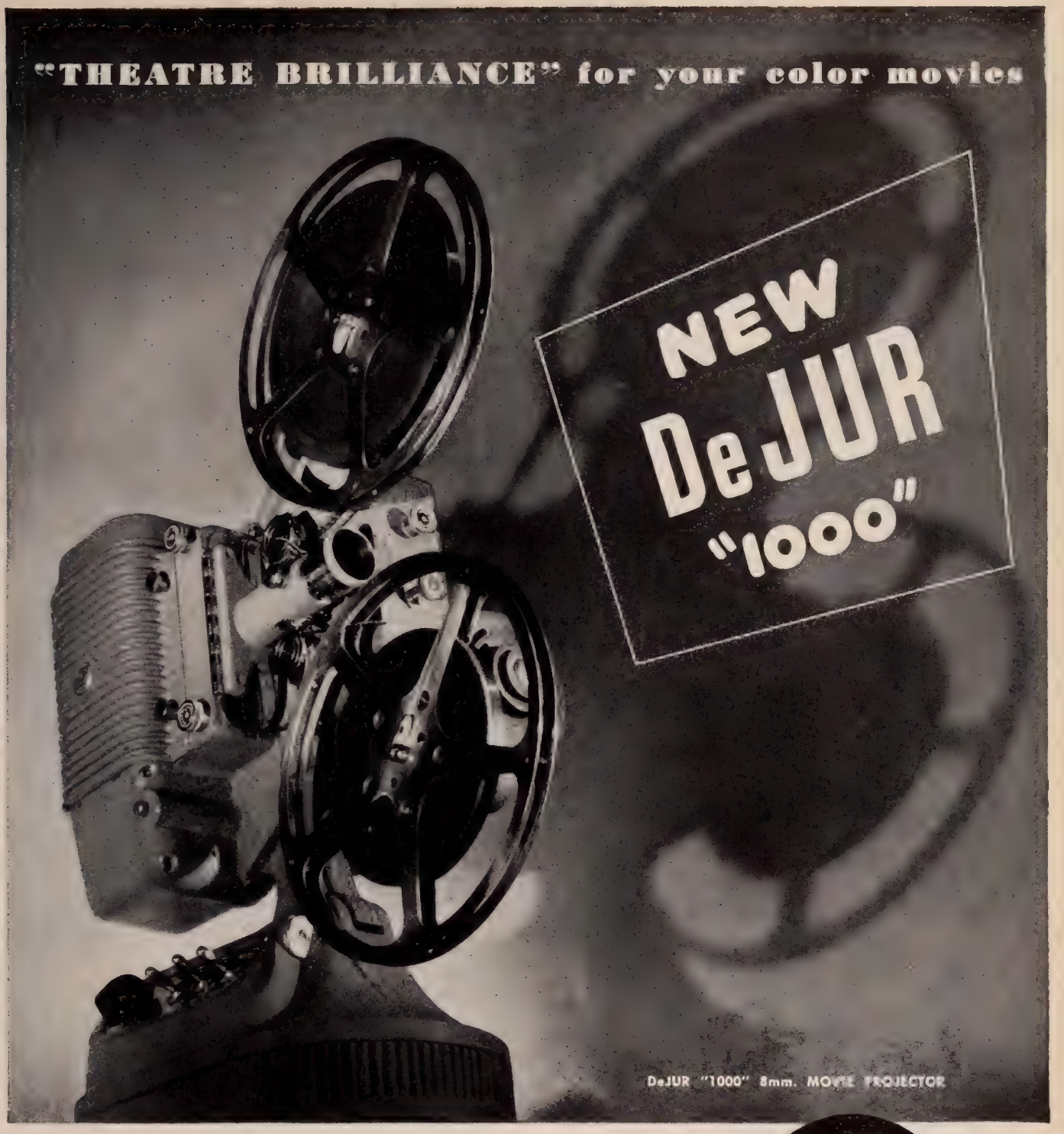
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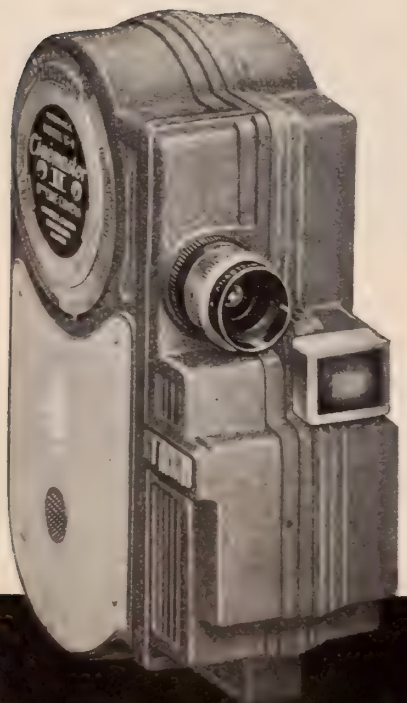
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• Harold Flucke combined shots of natural activities of his daughters on Christmas eve with sequences of shots made of an animated display of Santa's workshop to produce "Santa Rides Again," a highly entertaining holiday picture. Photos are enlargements from Flucke's 8mm. Kodachrome picture which received a 1st Award trophy in Home Movies 1946 annual contest. Subtitles were skilfully superimposed over scenes.

Ideas For Your Christmas Movie

Gift Wrapping, Tree Trimming, Stocking Hanging And, Of Course, The Kiddies At Play Are The Activities Around Which To Weave Your Yuletide Continuity

By WARREN GARIN

FOR THE first time in five years, making movies will be an all-out activity of movie amateurs this Christmas. With plenty of film available again, cameras and lighting equipment are being dusted off for what will be, for many cine amateurs, a return to active movie making again.

If there is any hesitancy at all, it will be because a concrete picture idea has not jelled in the mind of the filmer. With all the potentialities that the holidays offer, most movie makers will want their Christmas film to be something more than a string of snapshots.

Well, why not take an idea or two from the movies of the many filmers who already have fine Christmas films to their credit? There's no reason to hesitate to borrow from these films at all, and the makers would be delighted to know that other amateurs found inspiration in them.

One of the outstanding and most recent of Christmas films is *Santa Rides Again*, by Harold Flucke of Detroit, Michigan, which was a trophy winner in Home Movies' 1946 annual contest. This is a simple story of Flucke's family at Christmas. It begins with a sequence of atmosphere shots in closeup: Hands wrapping gifts; trimming the Christmas tree; hanging stockings over fireplace, etc. This dissolves to scene of Flucke's three teen age daughters before the fireplace. Two are hanging up stockings and urging Joann, the youngest, to do likewise. Joann, the skeptic, declines,

• *Continued on Page 768*



● Note how the well lighted background plus ample front lighting accentuates every detail in this scene. The tree was purposely placed away from the wall to permit wall to be lighted without shadows.

LIGHTING FOR XMAS MOVIES

Don't Get Caught With A Shortage Of Lights When Movie Opportunities Beckon On The Holidays

By DON MOHLER

MORE CHRISTMAS movies fail through lack of adequate lighting than for any other reason. So many movie amateurs never film indoors except when the holidays roll around, they acquire no real experience in the fundamentals of indoor lighting. Actually there is more to lighting indoor scenes than merely placing photofloods at either side of the camera and shooting at the limited aperture they afford. More than one Christmas movie falls short of success simply because the thrifty maker did not appreciate the vast difference a nominal expenditure for additional photo lamps would make in the lighting.

So many amateurs, too, buy photo lamps in terms of "how many will be needed in order to shoot indoors with my lens?"—meaning at the widest stop, of course. But good exposures do not always result from shooting at the widest stop, especially indoor scenes where there is considerable depth. So the logical thing is to use more lighting, making it possible to shoot at a moderately normal stop, thereby increasing detail as well as securing ample lighting on all subjects and objects within the scene.

The Christmas tree, for example is difficult to photograph so that it will show up on the screen with all the beauty we see with the eye. The green color of the tree absorbs considerable light and unless one takes care to throw illumination on the background, the tree may become lost in the shadows except in very close shots. Long and medium shots will be underlighted unless there are additional photofloods to throw additional light from the sides and perhaps from overhead. So, next to a supply of film, the next important



● Here is a scene any cinefilmer can easily duplicate. One photoflood is placed in the fireplace and concealed by the logs. The flood lamps are placed far back at the left to give a natural low-key lighting effect to the overall scene.

item is an adequate supply of photo lamps. If you choose the No. 1 or No. 2 photofloods be sure you have regular reflectors for them, for photoflood lamps do not deliver peak volume of light unless aided by suitable reflectors. If you prefer, instead, the newer reflector photoflood and photospot lamps, reflectors are unnecessary. These lamps, of radically different design, have reflectors built into the lamp and you save the cost of supplemental reflector units. These two lamps are more fully described in my October and November articles in Home Movies.

With film and lighting equipment on hand, your story idea demands attention next; and with this fully decided upon, you are ready to begin your holiday filming adventure. Most indoor scenes will fall into the category of medium and closeup shots, so three No. 2 photoflood lamps, or their equivalent, should be ample for average indoor shots with color film.

Shoot closeups with one lamp right at the camera, as near the lens as possible. Use a second lamp as a toplight, directly above your subjects, and a bit to the rear. Set the toplight only three fourths as far away from subjects as the camera lamp. Use a third lamp aimed at the background, and about as far from the background as the camera lamp is from subjects.

For example: with the camera lamp five feet from subjects, the toplight would be placed about three and a half feet above their heads, and the background light about five feet from the background.

For longer shots place two lamps at the camera and use one lamp for a toplight or background light. In this case, your single toplight will have to be just about half as far from subjects as the two lamps at the camera. (Five feet overhead if camera lamps are at ten feet). Used on the background, the single lamp is placed three fourths as far from the background as the camera lamps (seven feet and ten feet respectively).

We are arbitrary, about positioning these lamps for a good reason. Things usually move fast in the home at Christmas time. You will best succeed with a good, workable lighting set-up determined in advance, so that you can set your lights more or less permanently and shoot without thinking about them or "fiddling" with them further. And this arrangement gives enough sparkle and contrast to do justice to the brilliant colors of the Christmas scene.

In all cases, base your exposure on lamp (or lamps) placed at the camera and let the effect of the toplight and background light fall where it will. If you keep to the simple ratios suggested in positioning these other lamps, you should get consistently good movies.

The gaily decorated tree, with gifts piled beneath, and with the children playing about it with their new toys, usually constitutes the "big scene" of typical Christmas movies. The dark foliage of the tree, absorbing a great deal of light, calls for special care in placing lights so that the tree will stand out from the background. If the tree is a small one, adequate illumination for it can be provided from the same lighting units which are employed to light up the subjects in your scenes—the children and others.

Another important scene will be the Christmas dinner with guests and family gathered around the festive table on which the golden brown turkey is center of interest. Few dining rooms of average homes are sufficiently large to provide the camera latitude that would enable a filmer to take in the entire dining scene, even when a wide angle lens is used. So, the procedure to be followed is to shoot the scene in a series of seperate takes which will include three or four persons in each shot. Here the photo lamps may be kept close to the camera providing one photoflood

• *Continued on Page 772*



Ewing Galloway

• A typical dinner table scene in which the main light source is a No. 2 photoflood, in shallow reflector, directly over the table. Other photolamps are placed at each side of the camera and slightly above camera elevation.

• Pictured below are two reflector photofloods employed to illuminate a closeup. These lamps have reflectors built in, requiire no extra reflector equipment. The reflector photospot lamp is of similar design but concentrates light in a narrow beam.



Technique For

Backyard Filming Calls For All The Skills And Careful Planning That Goes Into More Ambitious Moviemaking

By ROBERT ALLEN





THE SIMPLE garden variety home movies we make, picturing our children or our activities, can become very interesting "shorts" that will provide entertaining showing as well as a great deal of fun in the making. And they can still retain the important value of being important family movie records that afford so much enjoyment in later years.

In the usual desire to get as much as possible onto one roll of film, there is the tendency for many amateurs to make a half-dozen brief shots of entirely unrelated subjects. Perhaps the filmer will photograph his wife coming out of the house; his children playing in the park; a beautiful view from the hilltop he happened to be driving over; then perhaps the children skating in the street, and so on. The result is a jumble of shots that becomes no less haphazard when projected on the screen.

The way to avoid this is to stick to one subject at a time and it should be simple enough to be covered fully in the amount of film you wish to shoot. If you intend filming a fishing trip, for example, it is impossible, of course, to get more than a few highlight flashes on a single roll of film. However, with the same amount of film it is possible to





● These 16mm. frame enlargements show how reversing camera angle and building progressively from medium to closeup shots heightened interest in a simple movie of children painting pictures in the garden of their home.

Home Movies

adequately cover one particular aspect of that trip. Perhaps the early morning preparation, or a little of the fishing itself, or packing up for the trip home after a happy day. The more film, the more you can cover. The tendency to try to get too much in a given exposure should be avoided. It takes experience, but once you learn to estimate how much footage is needed for a particular subject, much of the problem is licked.

Whatever subject-matter is selected, there is nothing so engrossing as an activity. So instead of having the children, for example, just standing in front of the house or walking down the street, as you film them, give them something to do. Perhaps they like to draw, or build with an erector set, or make soap bubbles.

Another thing to keep in mind is that every movie should have a logical beginning and end. Let us take the subject of a child making soap bubbles. This activity really begins when he gets the soap and water in a glass and thoroughly mixes the solution. It ends when he has finished blowing bubbles. But even if you don't care to shoot all this "business," it still is possible and, indeed, necessary that it be given a cinematic beginning and end. For example, you can open with a close-up of the child mixing the solution with his bubble pipe. Then end with a similar close-up of the child blowing a huge bubble that bursts right before the camera's lens. This form of visual beginning and ending will be explained in more detail further on.

Now that the subject matter is selected and an activity devised, it would be wrong to assume that the next step would be to mount the camera on a tripod at a "long shot" distance and then press the button until the film is all used up. This would only make for monotony, for the eye would tire of seeing the same shot on the screen indefinitely. For variety a continuing change of viewpoint is necessary.

Let us say we start off with a long shot to establish the setting and show beginning of the action. Perhaps you will have the child walk over to the sand box in which he is going to play. Then move the camera closer for a medium shot of him sitting down; then another medium shot, from a different angle, of him beginning to play with the sand. Move in for a close-up of his face; another close-up of his hands. Keep changing the camera's point of view and its distance from the child and the angle of the lens. Keep the shots comparatively short—between five and ten seconds, depending upon the action and subject matter.

Suppose we started out with a hundred feet of 16mm. film. By filming a number of interesting and purposely varied shots, we now have material for an unpretentious but attention-compelling little "short." It is only the makings, however, because it still must be edited in order to put some sort of order into the collection of shots.

Because subject matter of such a film is usually quite simple, the editing should be kept that way, too. And the best and simplest way of giving

• *Continued on Page 760*



• One of the suspenseful episodes takes place in "Cloak And Dagger" when Gary Cooper and his underground workers are trapped inside a motor truck when it is stopped by German sentries at an Italian outpost.

MOVIE ANALYSIS

By ELI WILLIS

"CLOAK AND DAGGER"

Starring Gary Cooper, Lili Palmer and Robert Alda. Directed by Fritz Lang. Screenplay by Albert Maltz and Ring Lardner, Jr. Photography by Sol Polito. (*Warner Brothers*).

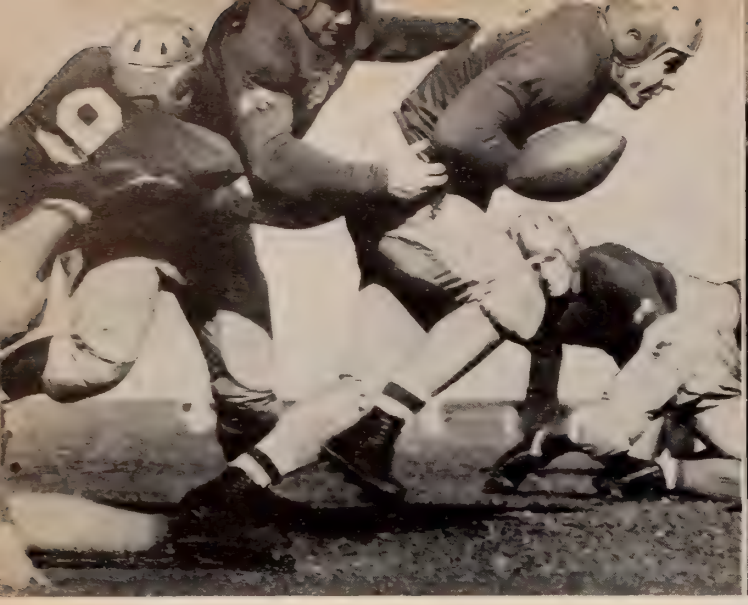
★ HERE is a picture replete with examples of the kind of photography and film editing that make for high drama in motion pictures, affording the serious movie amateur excellent study of the professional techniques which may be applied in the production of his own photoplays.

Cloak and Dagger is a spy melodrama that reveals some of the exploits of the men who made the Office of Strategic Services (O.S.S.) the determining factor in the Allies' success in the war. It is chock full of dramatic action that moves from France to America, thence to Switzerland and concludes in Italy.

In a detached study of the production techniques of this picture, the skill of director Fritz Lang, in carefully planning both action and the photography, is obvious. The very opening of the picture presents an excellent study of the elements that go together to make for suspense, and illustrates how well-planned photography and excellent cutting achieved the story emphasis desired. Here is a description of the scenes in this sequence as noted at time of reviewing the picture:

1. *Long Shot*: German sentries patrolling a bridge over a railroad at night. A superimposed title places the action in France. The camera tilts down as a train passes under the bridge.
2. *Close Up*: A man hiding near the train tracks counts the cars as they pass. Obviously he is a spy.
3. *Med. Shot*: The spy counting the train cars. Train in the background.
4. *Full Shot*: Inside a cafe, the spy enters and walks over to the bar, the camera panning with him.
5. *Close Up*: The bartender jerks his thumb upward as a signal to the spy.
6. *Med. Shot*: The spy walks to the door of the cafe and leaves. The bartender walks over to a cafe table, the camera panning with him.

• *Continued on Page 776*



● The cine camera today is contributing much in the development of modern athletics. For example, football plays filmed at 32 or 64 f.p.s. enable coaches to improve gridiron tactics because action thus filmed can be screened in slow motion for easier study.



● In filming home movies, one often encounters beautiful cloud displays. Filming these at the slower speed of 8 f.p.s. produces the magic of cloud formations taking form before your very eyes on the screen. Filmed at 8 f.p.s., the action is doubled when projected at normal speed.

Special Effects Via Varied Camera Speeds

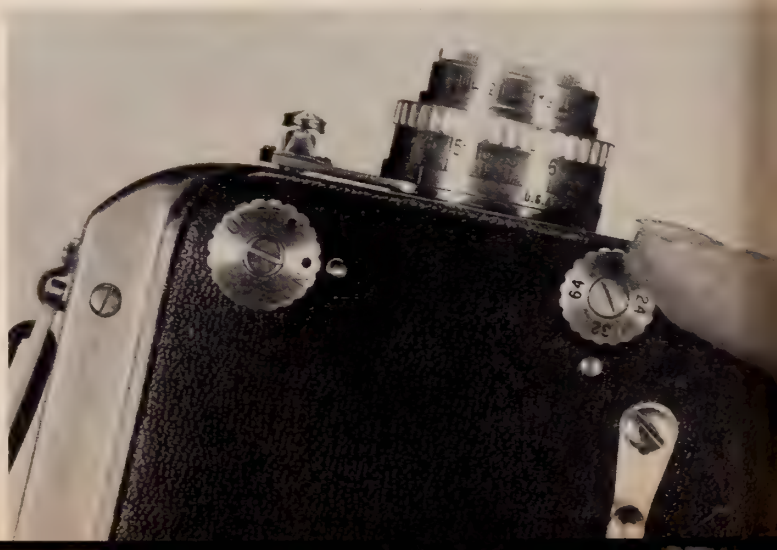
Third Article In Trick Filming Series Shows How Many Important Cinematic Effects Are Obtained By Shooting At 8, 24, 32, Or 64 Frames Per Second

By LARS MOEN

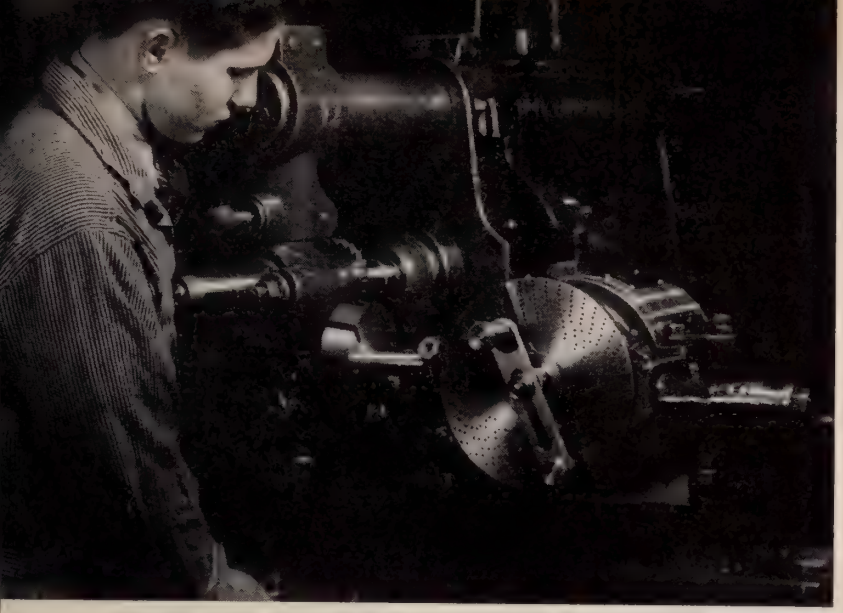
CONTINUING from where we left off in the October issue, we arrive at the second basic device for the creation of special effects — altering camera speed. In the previous article, we described what reverse action could contribute to 8mm. and 16mm. films. Here we study in detail what alteration of camera speed can bring in the way of new effects. The number of such possibilities is surprisingly large, since we are dealing with camera speeds ranging from one frame per minute, or even less, up to 64 frames per second. The top limit is fixed by the construction of the average camera; the bottom limit is fixed by the degree to which we wish to "condense time" only; it could be one frame per hour, or even one per day, if there were any reason for such a tempo.

From 64 frames down to 8, the possibilities are fixed by the construction of the reader's camera. Below that, it is a matter of patiently clicking off single frames at suitable intervals, or of employing a special piece of "time-lapse" equipment which will make the exposures at the intervals desired. For this reason, some of the effects which we shall discuss this month are not quite as completely universal as the reverse action shots described last month. However, so many modern cameras do have some degree, at least, of speed variation, that a thorough consideration of the effects obtainable by this means seems worth while.

Looking at the matter first in a broad, general way: what does variation of camera speed give us? First of all, of course, it gives us a wide degree of control over the length of time required for any given action to take place on the screen, or, putting the same thing another way, it enables us to slow down or speed up the rate of movement on the screen. We can accelerate movement so slight that it is imperceptible until it becomes visible and interesting; we can slow down movements too rapid for the eye to perceive until they are slow enough to be studied at leisure. So commonplace has this become that we are likely to forget just what a magical power this is. The Germans



● Nearly every modern cine camera affords several operation speeds, easily selected by the turn of a dial, as in the case of this Cine Kodak magazine camera. In addition, many cine cameras provide a single frame exposure lever or a hand crank or both which are necessary in time lapse cinematography.



● In the production of vocational instruction films and films for time and motion study, the variable speed cine camera plays an important part. Mechanical and assembly operations filmed at ultra speeds of 32 or 64 f.p.s. provide a slow motion study of such operations on the screen.

have a name for this sort of thing which is somewhat more descriptive and suitable than any which we possess; they call it the "Zeitlupe," or "time magnifying glass".

Along with this property of expanding and contracting time, and with it the speed of motion, goes a lesser but often useful property—the fact that the length of exposure changes when we alter the camera speed. This offers fewer possibilities in relation to special effects, but must not be overlooked in calculating the correct exposure.

As was pointed out in the October issue in relation to reverse action, camera speed may be altered for two quite distinct purposes:

1. Motion takes place at a normal rate, and by varying camera taking speed we make it appear on the screen to be faster or slower than normal.
2. For practical reasons, motion is staged at a rate faster or slower than normal, and camera taking speed is varied so that on the screen the result appears normal.

In other words, variable camera speeds may make the normal appear abnormal, or the abnormal appear normal. As we get down to specific cases, we shall see how this works out in practice.

The principle of variable speed is simple, but may be worth restating briefly for the sake of any who may be encountering it for the first time: If a scene is photographed and projected at the same rate of speed, action on the screen will obviously proceed at a normal tempo; for example, an action which takes one second in real life will take one second to photograph and will be projected on the screen for one second, duplicating exactly the original tempo. Suppose, however, that we reduce camera speed to 8 frames per second. The action which occurs in one second will extend over 8 frames of film. If we now project this bit of film at the *normal* rate of 16 frames per second, an 8-frame bit of action will pass through the projector in one-half second, so that the real life action which took a full second will take place twice as fast.

In the same way, if we speed the camera up to 32 frames per second, the one second bit of action will be photographed on 32 frames. This will take two seconds to pass through the projector so that everything is slowed down to half speed.

All of this, of course, is based on the assumption that projection speed is held constant at 16 frames per second, and at this point the novice frequently asks: "Why couldn't we get the same result in a simpler way by merely slowing down or speeding up the projector?"

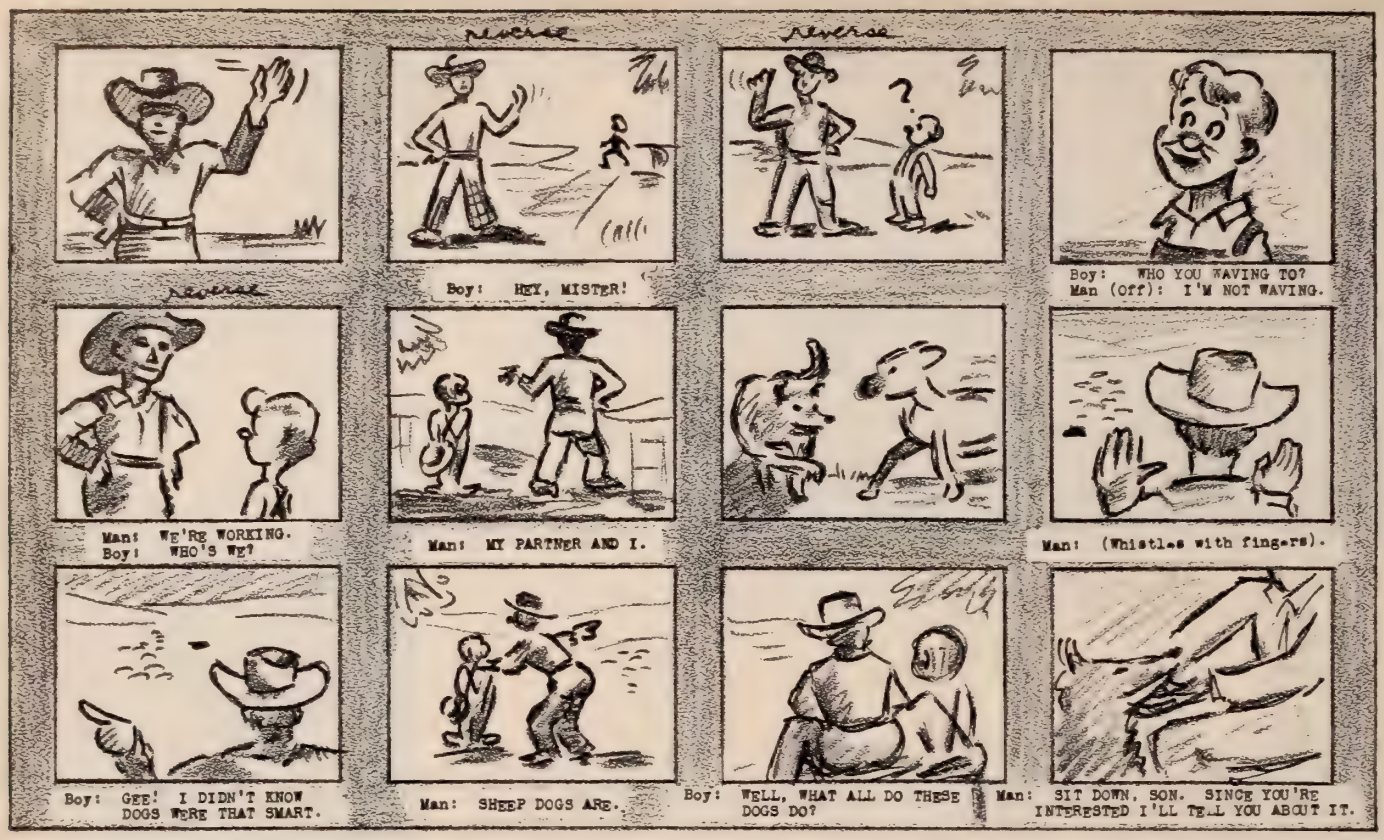
The answer to this, with some qualifications, is that one could, but that there would be more drawbacks than advantages. For one thing, when we drop projection speed below about 12 frames per second, we begin to get a strong flicker, which quickly becomes obnoxious, and when we drop it a bit farther, we lose all continuity of motion, and see merely a succession of stills. Moving in the other direction, action *can* be speeded up by racing the projector, and the only limits are the strength of the film and the amount of wear and tear which the mechanism will stand—but the result will be to consume three or four times as much film for the same amount of screen action, with no attendant benefit whatever.

So, from all points of view, including minor drawbacks not worth enumerating, there is everything to be gained by keeping projection speed constant

● *Continued on Page 762*



● The above frame enlargements illustrate a time lapse study of the opening of a cluster of gladiola buds. Filmed with a 16mm. Cine Kodak, a home built interval timer activated camera and lights momentarily at intervals of several minutes over a period of 24 hours. On the screen the scene ran but a few seconds.



• Concrete examples of Story Board drawings are shown here, as they were used by Larry Lansburgh in planning the opening sequence of "Run, Sheep, Run." The drawings have been copied for better reproduction, but are otherwise unaltered. In the accompanying article will be found an analysis by Lansburgh of the alterations in the plan made during shooting. The ambitious amateur will find this practice helpful in planning serious films.

STORY BOARD PLANNING

Borrowing An Idea From The Professionals, Larry Lansburgh Employed Story Board Sketches In Planning His Latest Documentary Film, "Run Sheep Run"

By JASON WOODBINE

PLANNING movies in advance by means of simple sketches has been advocated in Home Movies Magazine on several occasions. Since an ounce of practical demonstration is assuredly worth a good many pounds of theorizing, it is gratifying to be able to present this month a concrete example of a successful 16mm. producer who puts visual planning to effective use.

Larry Lansburgh, who recently sold his third 16mm. production, "Run, Sheep, Run," for national release, firmly believes that thorough planning makes for smoother, more effective films—and not only does he preach it, but he practices it himself. In the accompanying illustrations are shown several of the sketches used in planning the opening sequence of "Run, Sheep, Run," also enlargements from frames of the sequence as cut for release, offering an opportunity for illuminating, direct comparisons.

Lansburgh's belief in the value of story planning well in advance of shooting is no accidental matter. For ten years at the Walt Disney Studios in Hollywood, he has been seeing daily demonstrations of the utility of what is known in Disney parlance as The Story Board. Animated cartoons are expensive to make, extremely expensive. Furthermore, their cost mounts not in terms of scenes but in terms of frames. In the case of live action, letting the camera run for another ten seconds on a scene, or taking a ten second shot from another angle, may cost only a little extra film stock—perhaps a few dollars at most. But in the case of a cartoon, prolonging a scene for ten seconds, or adding a ten second scene, may easily involve five hundred dollars worth of additional drawings. So it is just as well to be sure that the footage in question will actually be useful.

In a word, animated cartoons demand planning of a detailed, concrete nature rarely found in live action studios. For this reason, the Disney Studios long since adopted the Story Board. The board itself is nothing more or less than a large panel of cork wallboard, but it comes to life when the producing unit attaches to it the scores, perhaps hundreds, of sketches which provide a visualization of the picture to come. The sketches, rough at first, make the story concrete and definite. Here any weaknesses in the continuity or any vagueness in the plotted action may be seen before actual animation begins. As work progresses, the drawings become more finished and more detailed. They may be put on a slide-film and projected in sequence. By almost imperceptible stages, the drawings become more numerous, more in-between steps are added, then animation begins and the Story Board becomes a picture.

So when Larry Lansburgh decided to

make some 16mm. color films on his own, the use of a Story Board was merely "doin' what comes naturally." However, he was fully aware of the many differences between live action and cartoon production. In a cartoon, everything is under complete control. Backgrounds may be anything which can be drawn or painted. Actors behave in a completely predictable manner. There are no lighting problems, no vagaries of the weather. In the case of a live action picture made in a Hollywood studio, with a budget which may run into the millions, there is an approximation of this degree of control over the settings, characters and conditions.

However, Larry Lansburgh was interested in the documentary type of film, made in real settings with human and animal characters who were not professional actors. Furthermore, he would be operating as a one-man production unit. Consequently, the degree of control which he could exercise would be largely a matter of selection. That limitation did not blind him to the fact that the Story Board method had a lot to offer, in its proper sphere.

"Naturally," says Lansburgh, "it would be a waste of time in many cases to make sketches covering all the scenes in a picture, especially if that picture is of a type in which a lot of the action is more or less unpredictable and must be taken as it comes. But most pictures have at least a fair portion of material which is staged, and which is under the control of the producer to a reasonable degree. Common sense will dictate the choice of sequences which are worth planning in detail.

"Particularly important, to me, are the beginning and end of a picture. If the opening is smooth and arouses the curiosity of the audience, and if the ending has a good wallop, the success of the picture is already half assured, and you have a good framework within which to fit the remainder.



• "Having charted my important scenes on paper," says Larry Lansburgh, "there is no lost motion when it comes time to shoot the scene. After setting up my camera, I need only refer to my story board to pick up the action continuity as it was planned when the story was originally plotted."

"Once the amateur has learned to shoot a scene which is in sharp focus, is correctly exposed and well lit, the quality of his pictures will depend pretty largely on how much time and effort he puts into the script *before* shooting, and how much toil goes into the cutting and editing *after* shooting. The filming of the scenes may actually be the briefest period of all, and perhaps even the easiest.

"Of course, the ability to shoot a good scene, to get the most out of the camera and the film is essential. These things should be learned so well that they present no doubtful moments when production begins. But there is a huge difference between good scenes and a good picture. Scenes, no matter how good they are, are only building blocks. In the editing stage, we must fit those building blocks into a neat structure, and how well they will fit depends in a large measure upon how well we planned them.

"In the case of 'Run, Sheep, Run,' the story to be told was that of the skill and ability of the sheep dog in handling flocks of contrary-minded, wool-bearing animals. One way to do that—and the obvious way—would be to make a lot of shots on different ranches of various breeds of sheep dogs at work, assemble these into a continuity of sorts, then put over it a running commentary of the newsreel type in which an all-knowing and impersonal commentator would explain to the audience the amazing feats which they were seeing. Audiences, which like to discover things for themselves, would be unimpressed and not very interested.

"Since people are more interested in specific than in vague generalizations, I decided to narrow it down to one breed of sheep dog, and one individual of that breed. I heard of a Border Collie who was Western Champion, belonging to Jim Palmer, a sheep man of Dixon, California. I wrote to Mr. Palmer. He was none too enthusiastic at first, but when he became convinced that I want-

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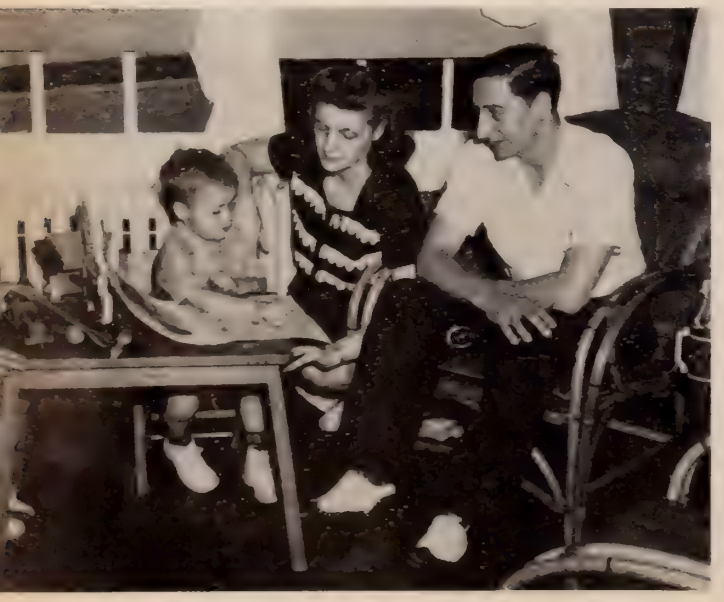
• The twelve photos shown here were enlarged directly from the final cut version of "Run, Sheep, Run," and correspond to the same portion of the story covered in the Story Board drawings. The top row, from left to right, shows first four scenes in film. In second row, second, third and fourth pictures are from same scene, the camera panning over to follow movement of sheep. The same is true of second and third photos in bottom row.



● This is Pvt. Leroy Funk's wife and kiddies who eagerly awaited his return home. Here Mrs. Funk reads her husband's letter to the children in which he states he will soon be home.



● In this scene Pvt. Funk displays one of the artificial legs which, with the added assistance of two canes, enables him to walk. Thus rehabilitated, Funk returned to his home town prepared to resume civilian pursuits.



● Here is the happy Funk family in their new home purchased with funds donated by citizens of Roxborough, Pennsylvania. Drive was given impetus by combined efforts of cinematographer William Bornmann and Harold McCuen, local newspaper editor, in producing a fund-raising movie.

HOME FOR A HERO

How A "Quickie" Sound Film Aided A Community Drive To Purchase Home For War Hero

By WILLIAM J. BORNMANN

LEROY FUNK had come home to Roxborough, Pennsylvania, minus both legs. He had lost them in an encounter with a land mine in the battle for Luxembourg. Roxborough's citizens are not the kind to accenpt a hero's return to its community with passive indifference, and the fact Funk had given his legs in his country's fight against Naziism implied a community debt not easily squared in terms of dollars and cents.

In addition to all the difficulties Funk faced in returning to civilian life, there was also the problem of housing shortage and it was here that Roxborough's citizens decided they could assist most. They decided to build and give to Funk and his family a brand new home, completely furnished and mortgage free.

I learned of this in a casual talk with Harold C. McCuen, editor, of Philadelphia's *Suburban Press*. It was McCuen who was heading the community drive to raise funds for the purchase of a home for Roxborough's most badly wounded veteran. I had just purchased an Auricon sound on film recorder and suggested that a promotional motion picture might step up citizens' interest in the drive. I volunteered my services and use of my equipment to produce such a film, which McCuen readily agreed would give impetus to the drive. Moreover, he promised that his newspaper would underwrite the production, paying all film and laboratory costs.

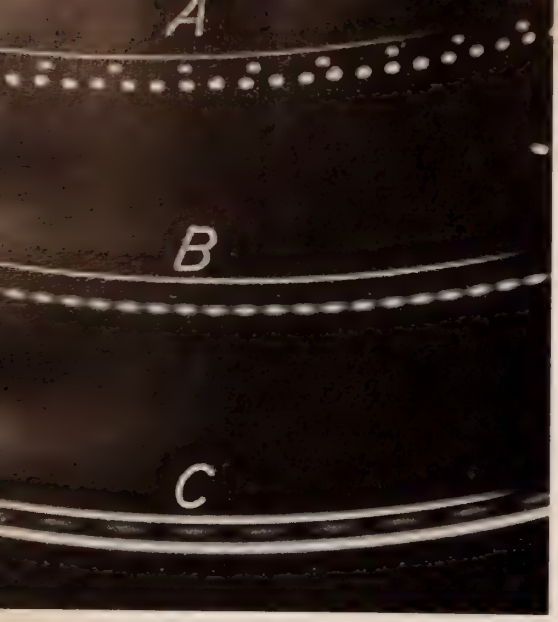
Making such a film at once posed a problem. It was to be in sound and completed within two weeks. I wasn't sure that weather and laboratory schedules would enable me to accomplish what I had promised. Nevertheless I set to work at once. A story idea for the film was suggested by my mother who also is active in photography and who shared my enthusiasm in the project. The story was put into script form and within two days, shooting got underway.

My mother and I went to Private Funk's home with our cameras, and while she made stills and assisted with the scene setups, I filmed the shots called for in our script.

● *Continued on Page 770*

FIRST SNOWFALL by Hal Rumel, Salt Lake City, offers a timely photo background for a main title for your winter movies. For Kodachrome or Ansco Color, a desirable tint may be added to the picture by laying a sheet of colored cellophane over it and then a panel of glass over the cellophone to keep it even and eliminate unwanted light reflections. Title text may be composed of block letters laid over the glass, or by lettering text on glass with white ink.





● Fig. 1—Two rows of strobo dots are shown on rim of turntable at A. Appearance of dots when turntable is turning at exactly 33⅓ r.p.m. is shown at B; at 78 r.p.m. at C.

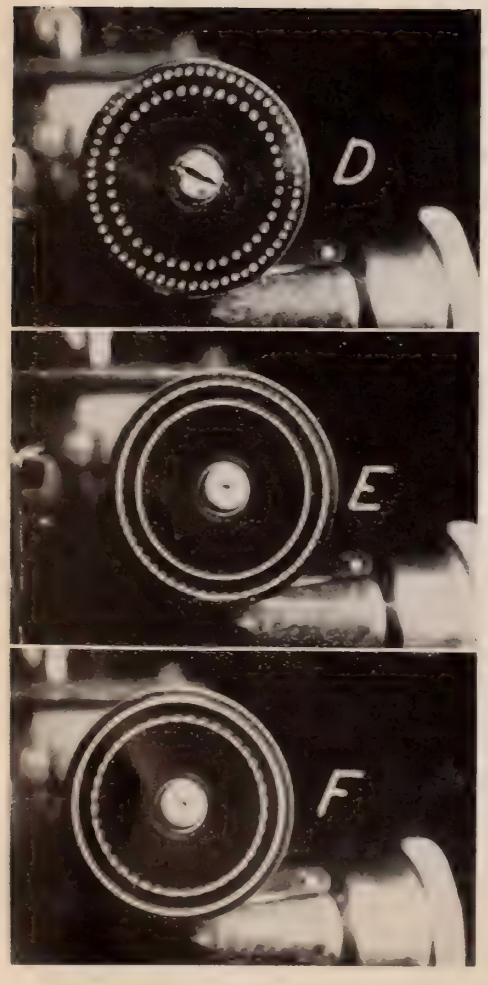


● Fig. 2—Application of strobo dots to edge of turntable is shown here. There are two rows: one for 33⅓ r.p.m. speed and the other for 78 r.p.m. speed. Small neon glow lamps illuminate the dots.

APPLICATION OF STROBOSCOPES

A Simple And Dependable Method For Synchronizing Projector And Turntables

By ARTHUR H. HART



THIS MIGHT be termed the "polka dot" method, for the system of stroboscope application we shall describe here involves use of dots instead of the conventional segmented disc. The application of permanent stroboscopes to both the projector and record playing turntables is the movie amateur's most satisfactory means of synchronizing both pieces of apparatus for the exhibition of movies with uncoupled sound. With aid of the stroboscope it is possible to adjust speed of projector and turntable so that a recording played on the latter will keep pace, if not remain in exact synchronization, with the action on the film as it is projected.

The amateur is thus enabled to provide sound accompaniment for his films of background music, commentary and even lip-synchronized dialogue without the added cost of having this sound recorded on film. Moreover, he does not have to purchase a sound projector, although the additional cost of turntables and amplifier must be considered; but in many cases the amateur interested in sound will build or assemble his own sound-by-disc equipment.

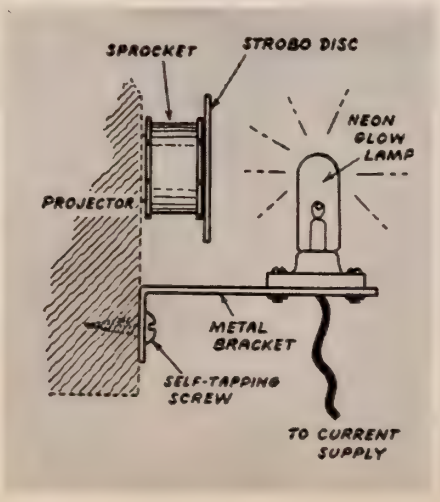
The use of the stroboscope for syncing projector and record player, while not new, is not sufficiently well understood by the average movie amateur, and the result has been that he has not taken advantage of the simplest means available to him for adding sound to his 8mm. or 16mm. movies.

Older readers whose movie appreciation began in the days of silent films will remember those movie scenes in which the wheels on moving wagons and automobiles appeared to roll in reverse and sometimes stand still. It was amusing then to hear the many theories expounded for this phenomena. Here probably was the first public demonstration of the stroboscopic principle, and it best serves as an example in explaining the principle to the reader who may be unfamiliar with it.

To illustrate, let us take a wheel with sixteen spokes and time it to make one

● *Continued on Page 766*

● Fig. 3—(left) Dotted strobo disc applied to sprocket of projector. There's a row of dots for both sound and silent speeds. E shows dots as seen at 16 f.p.s. and F at 24 f.p.s. Diagram below shows method of assembling neon glow lamp to illuminate projector stroboscope.



Your Christmas Story

Here's A New Idea For Holiday Filming That Calls For Very Little Shooting

By WILLIAM B. LAUB



● "The children were nestled all snug in their beds . . ." You can substitute a shot of your kiddies for this scene.



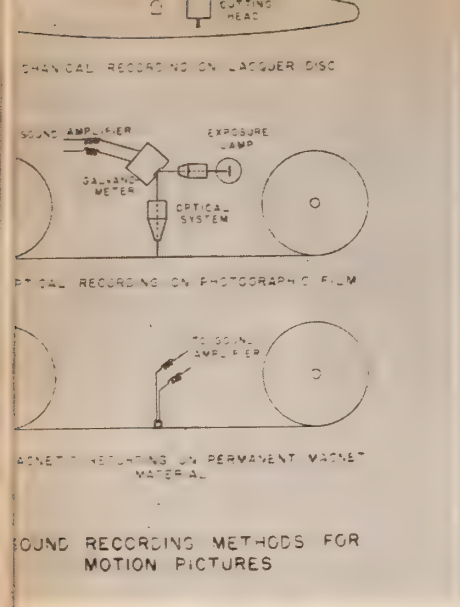
● "I sprang from my bed to see what was the matter . . ." And you can enact this scene, then intercut it in the film.

● "Merry Christmas to all and to all good night . . !"



THE MOVIE amateur, with small children, who lives in an area likely to be warm at Christmas time with none of the traditional atmosphere of the Yuletide, ought to plan now to add a film to his collection that will aid in creating some illusion of the real Yuletide season. Those who dwell in the north remember how, as children, they wondered, when Christmas happened to be unseasonably mild, how old Saint Nick would ever manage his sleigh without snow! After all, it is not only in the southern states that these un-Christmas-like days occur around the 25th of December; we've had them in southern New England and in the middle west. Therefore, if you live in a warm climate, or one that can be unseasonable all this month, how pleased the kids would be if you could show them a movie on Christmas Eve which would send them to bed with the feeling that Santa's sleigh can operate,

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SOUND RECORDING METHODS FOR MOTION PICTURES

● This diagram shows schematically the three principle methods in use today for recording sound. Magnetic recording on motion-picture film is the latest development of the three.

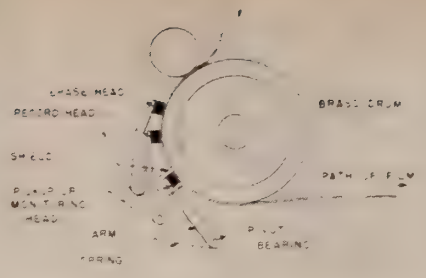


FIG. 2 — MAGNETIC HEAD ASSEMBLY

● Here is shown details of newest type recording-playback head developed for magnetic sound recording, which also incorporates a pickup or monitoring head.

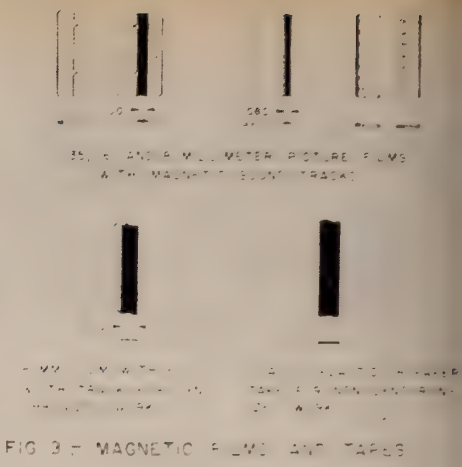


FIG. 3 — MAGNETIC FILMS AND TAPES

● Magnetic sound now may be applied successfully to 35mm., 16mm. or 8mm. film. Above diagrams show area of each type film to which the magnetic recording emulsion is applied.

Magnetic Sound On Film

New Developments In Magnetic Sound Promise Practical Home Recording of 8mm. and 16mm. Films

By CURTIS RANDALL

ONE of the important features of the 60th annual convention of the Society of Motion Picture Engineers held in Hollywood the latter part of October, was the demonstration by Marvin Camras, Armour Research Foundation, Chicago, of 16mm. film with magnetic sound track. This demonstration carried implications which probably were not fully appreciated by the distinguished assemblage of professional film men, implications which, if developed along present plans, spell simple, low-cost sound in the near future for 8mm. as well as 16mm. home movie films—sound which the amateur can record himself.

Camras, one of the leading research engineers in the field of magnetic sound today, has designed and perfected a wide range of magnetic recording and playback equipment for the Armour foundation, some pocket-size, which was treated in an article in an earlier issue of Home Movies. Since then, it has been discovered that almost any material, given a coating of fine metallic emulsion, becomes a medium on which to record magnetic sound. It was a logical step when a narrow ribbon of the metallic material was applied to one edge of 16mm. film and later magnetized by a typical magnetic recording unit. The success of this initial experiment led to tests with 8mm. film which also proved successful. The magnetic sound track, of course, requires no processing. It can be played back immediately after recording.

While the Armour Research Foundation makes no promises, it is generally recognized that low-cost sound for 8mm. and 16mm. home movies is just a question of time during which an appropriate recording and playback unit will be perfected that can readily be coupled with home projectors. The Foundation does not produce equipment, except for its own experiments; is not a manufacturer. Its function is to explore and develop, licensing qualified manufacturers to use its methods and patents. Who will be the first 8mm. or 16mm. projector manufacturer to apply for such a license is anybody's guess, but magnetic sound on film is a reality and certainly a big bet for the future not to be overlooked.

Here is one of the possibilities offered by the Foundation's latest magnetic sound developments: a movie

● *Continued on Page 772*



● Armour Research Foundation, Chicago, who long ago contributed important new developments in the field of magnetic sound, are responsible for the further development of successful magnetic sound on film. In this picture the Armour - developed magnetic wire recorder is shown in use in recording sound for silent 16mm. motion pictures.



● Jackie, survivor of an automobile accident, is examined by the family doctor who finds the lad hopelessly crippled. Lad spends remaining days in chair beside window where his observations motivate the story of "Streetcar To Heaven."



● A familiar figure to the boy is this old man who boards bus in front of his home. Once he overhead man ask bus driver for "transfer to Evans" which he construed as "transfer to heaven."

MOVIE OF THE MONTH

By J. H. SCHOEN

THE initial Movie Of The Month of the 1946-47 season sets the pace for contenders in the scenario class in Home Movies' 1947 annual contest. *Streetcar To Heaven* has many attributes that distinguish it as an outstanding amateur effort. There is the excellent story, the exceptional photography and lighting and the obvious competent direction, all of which made this 600-foot 16mm. Kodachrome picture an easy selection for this months' Movie Of The Month award.

Filmed by Arthur H. Smith of San Francisco, the story opens with Jackie, a lad of 4 years, playing on the sidewalk near his home. Observing a kitten crossing the street, his natural inclination toward pets impels him to run into the street after it. An unseen car bears down upon the boy and the driver is unable to avoid striking him down. Jackie is rushed to the hospital where his life is saved with difficulty, although he will be permanently crippled. The doctor advises Jackie's parents that although he has survived the operation, the lad has only a short time to live.

Jackie is removed to his home and is able to sit up in a chair near a window. He comes to know the many people who pass his window daily. One day a funeral procession passes by and

● *Continued on Page 778*

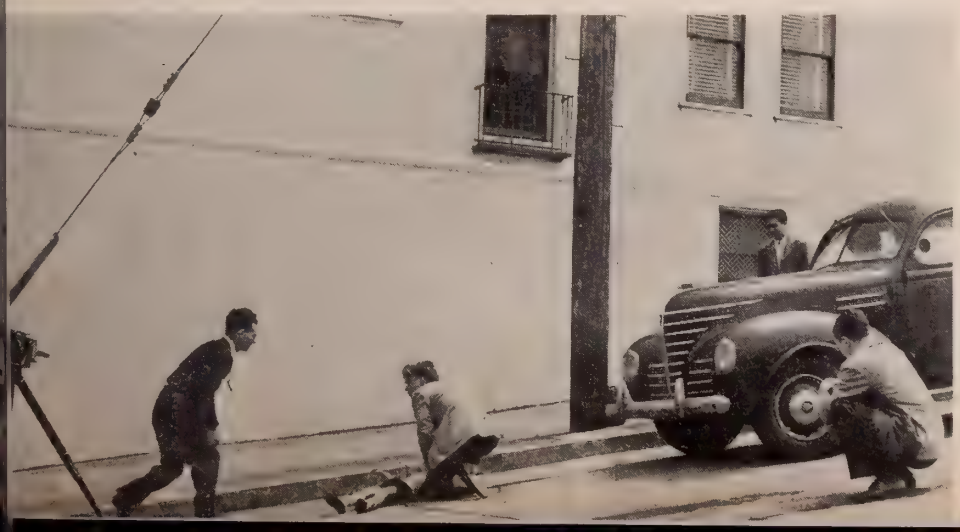


● Skilful lighting added effectively to this pathetic scene of Jackie's parents watching life ebb from boys' crippled body.

● Arthur Smith employed a slate consistently to mark each take for easy identification at time of editing.



● Smith rehearses the accident scene while his cameraman, Robert Callander, stands by ready for the take. The success of Smith's picture again demonstrates the wisdom of employing a staff of assistants where serious amateur productions are undertaken.

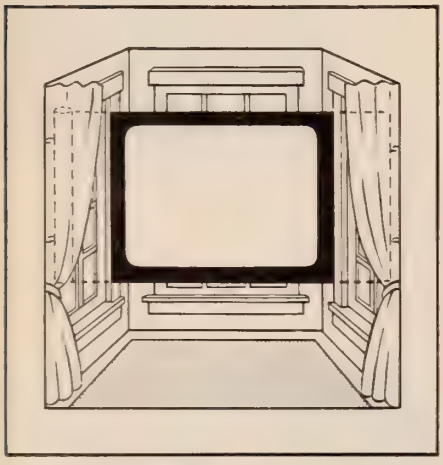


Experimental Cine Workshop

- GADGETS
- TRICKS
- SHORTCUTS

$1 to $5 are paid readers for ideas for gadgets, movie tricks and short cuts in movie making used on this page. Describe your gadget or idea briefly and submit it with rough sketch or photo to "The Workshop Editor," Home Movies, 6060 Sunset Blvd., Hollywood, California.

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Concealed Screen

A bay window alcove offers a convenient spot for the permanent installation of a home movie screen. Also, it affords a new departure in screen installation in that the screen roller and housing may be mounted vertically instead of horizontally, as shown in the illustration above which shows how the installation was made in my home.

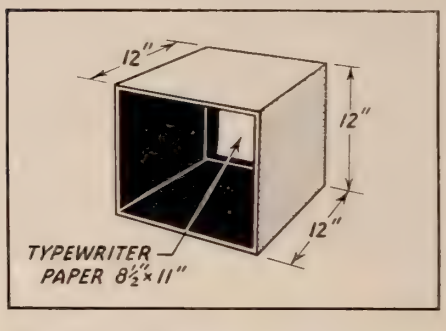
Purchasing a large 6 by 9 foot spring-roller blind from a second hand store, I painted one surface with white tire paint which remains pliable and does not crack and peel off. Then I masked off the edges in the conventional manner using ordinary black shoe dye.

In order that the screen, when not in use, remain concealed, I fixed the screen roller and housing in vertical position behind one of the draperies of the alcove, as shown in the illustration. When the screen is used, it is merely drawn across the alcove opening and secured at the opposite side. The draperies at either side of the alcove lend the appearance of a real stage. —*Dr. J. U. Dupont, Ottawa, Canada.*

Changing Speeds

Most movie amateurs so seldom have occasion to shoot at speeds other than the standard 16 frames per second, that they do not carry with them data enabling a quick calculation of the exposure change necessary when there is a desire to shoot a scene at 8 or perhaps 32 or 64 frames per second. Changing camera speed means changing the exposure, too. Reducing to half speed, or 8 f.p.s., means twice as much light will reach the film and therefore it becomes necessary to close the lens diaphragm one full stop.

If the camera speed is to be increased to 24, 32 or 64 f.p.s., the lens diaphragm must be *opened up* to allow for the decreased light that reaches the film through the shorter interval the shutter remains open at the increased speed. Thirty-two f.p.s. calls for the next larger stop; 64 f.p.s. will require two stops larger opening than that called for at 16 f.p.s. under the same light conditions. — *Ernest Richards, Vancouver, B. C.*

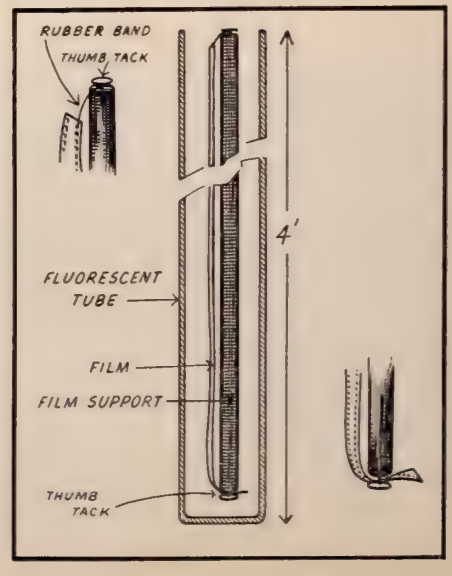


Daylight Screen

An effective screen for projecting pictures in daylight can be had by building a shadow box 12" x 12" x 12" from packing box material, as shown in diagram, and pasting a sheet of white typewriter paper inside for the screen. Such a screen is especially helpful in projecting films during editing where such work is carried on in a normally lighted room. In place of the specially constructed box, it is possible to use a corrugated packing box of similar dimensions. Paint inside of box flat black to reduce light reflection and increase efficiency of screen—*Donald Bonacci, Bronx, N. Y.*

Title Developer

An efficient tank for developing short lengths of title film may be made from a discarded fluorescent lighting tube. These are easily obtainable wherever such lighting is used. Obtain one that is undamaged and 1¾" in diameter which is adequate in size for a strip of 16mm. film plus the film support. This latter may be an ordinary length of wood dowel. The strip of film is secured to the dowel as shown in illustration below. A four foot tube of the diameter stated will hold 1-1/3 quarts of solution.



One end of the tube must be cut off and this may be done by etching a deep line around surface of the glass with a three cornered file or glass cutter. Tapping the end lightly will cause it to separate. Any uneveness or ragged edges may be smoothed with a grindstone.—*L. E. Rinker, Portland, Ore.*



For Camera Notes

For convenience in making quick notes of footage, focus, and other data while shooting, I attach a strip of adhesive tape or Band-Aid on the back of my camera as shown in photo. With indelible pencil I mark upon the tape such data as length of a scene, where same is to be backwound for re-exposure etc., and where identification notes are made for particular scenes, the tape is removed from the camera and placed on the film box after the film is removed from camera. — *Francis S. Kalinowski, Mitchell Field, N. Y.*

Lens Adaptors

It frequently happens that when an old camera is exchanged for a new one, difficulty is encountered in fitting old and favorite wide angle and telephoto lenses to the new camera when lens adaptors are required. Lens mount adaptors may be purchased, but it is aways desirable to test them for precise accuracy and fitting. I recently had to do this and thus worked out a system which may be of value to others.

First, one must be aware of the fallacy that, because results appear fairly sharp when exposures are made at say, f/8 at infinity, the lens is correctly fitted at the focal length distance. At infinity there is sufficient depth of focus to cover up slight errors. Also, do not depend too much upon tests achieved by focusing upon a strip of ground film in the camera. Experiments have shown that such tests can be misleading and that only actual exposures on film give accurate results.

When I encountered this trouble recently, I suspected my lens mount adaptor, so had another one turned of brass on a lathe but two threads shorter than the original which would bring the lens the equivalent distance of two threads nearer the film plane. I then set up my titling board and made a series of exposures at a distance of 18 inches, setting the lens mount for this distance and using a page of fine printed matter as the subject.

Keeping the distance setting at 18 inches and the aperture wide open at f/1.9 (this is an important factor as stopping down increases depth of focus) I made a series of exposures as follows: (A) mount adaptor screwed in full; (B) unscrewed ¼ revolution; (C) unscrewed ½ revolution; (D) unscrewed ¾ revolution (E) unscrewed one full revolution; (F) unscrewed 1¼ revolutions; and (G) unscrewed 1½ revolutions. Each exposure was properly identified.

The results on developing the film, showed that position (F) gave the sharpest exposure. As there were 32 threads to the inch in the mount adaptor, I had the orginal mount filed down to correspond with the (F) position as determined with a micrometer gauge.

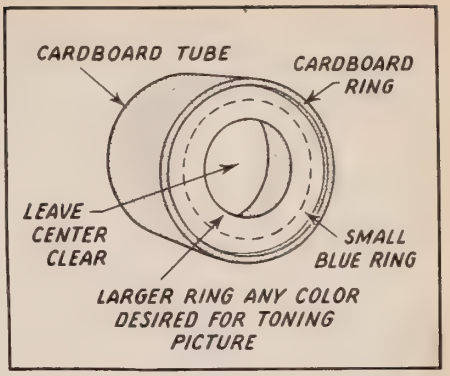
—*Stanley Jepson, Bombay, India.*

Projecting Color

To add color to your black and white movies when projecting same, make a color filter, such as diagrammed above, and place same over your projector lens. Cut a short section from a cardboard tube of proper diameter and affix over one end rings cut from colored celluloid or cellophane, as shown. For a white instead of muddy yellow light, use a blue ring around edge of light beam, trimming ring from inside for proper shade of blue. For a deeper tone, make a larger ring that covers more of the lens area, but leaving the center clear.

Using this gadget, the high lights in your black and white scenes are barely affected but the shadows will take on the tone of the cellophane ring used over the lens. It is important to keep the cellophane totally free of finger prints, otherwise diffusion will result.

—*Neal Dodson, Cameron, Texas.*



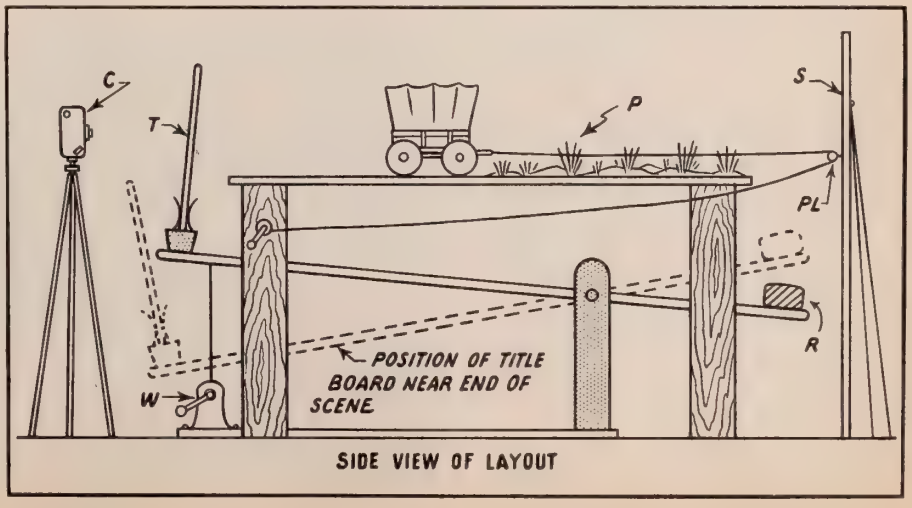
Trick Effect

In 16mm. film I am now producing, I needed a shot of an old covered wagon making its way across the desert. Obviously, I could not obtain the use of a real wagon in the proper locale so I resorted to the use of a model and a special miniature setting as sketched above.

Model of the wagon was made of redwood and a faded white cloth was stretched over the top to simulate canvas. The wheels were 1½" in diameter and had narrow metal bands soldered on the rims for added realism, As the camera would pick up only the back of the wagon this part received most attention to detail.

In the scene the date 1849 appears on the screen in large white figures superimposed over the covered wagon moving slowly away from the camera. This was done by cutting out the numerals from a sheet of white paper and pasting them on a panel of clear glass shown at T in diagram. Glass panel was 8" x 10" in size and set 30" from the camera, supported on a counterbalanced plank as shown. As the camera recorded the scene, the crank W was

• Continued on Page 779



Behind The Scenes With Pro-Sixteens



★ LLOYD N. CHRISTIANSEN, a former Vancouver, Washington movie amateur was operating a radio repair shop in 1936 when he became interested in 16mm. experimentation, was among first amateurs to build a sound-on-film-recorder. Coming to Telefilm's labs in 1940, Christiansen has developed most of company's equipment including film printer of advanced design.



★ VIRGIL ZETTERLIND, whose schooling in 16mm. cinematography began with the Eastman Kodak company, has just completed photography on the third in a series of authentic religious films being produced by Fanchon Royer in 16mm. Kodachrome for Guardian Pictures. Locale of last picture, "The Bell Ringer of Antigua," was in colorful Guatemala.



★ JERRY COURNEYA (extreme right) recently returned to Hollywood from 6 weeks cruise in Mexican waters aboard Errol Flynn's yacht, the Zaca, where he served as official cinematographer. Filmed in 16mm. Kodachrome were the marine explorations by Flynn's father and the archery expeditions into various Central America junglelands by that expert with bow and arrow, Howard Hill (left in picture). Currently Courneya is cutting and editing the thousands of feet of color film which is scheduled to be released soon as short subjects in both 16mm. Kodachrome and 35mm. Technicolor.



★ PAUL HOEFLER, pioneer world traveler, lecturer and 16mm. cinematographer, has been engaged by Western Air Lines to produce a series of 23 minute 16mm. sound and color films on Western America. Shown here with his wife and a group of Blackfeet Indians which took part in one of his productions, Hoefler recently returned to Hollywood with 9000 feet of 16mm. Kodachrome from which he will edit the first short subjects in the series. Hoefler, now one of the West's important 16mm. producers, handles the camera on all his productions. Odd photographic setup in lower right corner is a multiple camera bracket for holding two to four Leicas in making three dimensional slide films.

★

Closeups

★

Donald Manashaw, Hollywood, recently demonstrated the versatility of his new 16mm. optical printing equipment when he produced for a client a four foot scene from a single frame of 16mm. Kodachrome, a rare night shot, incidentally, photographed with a Cine Special by prolonged exposure. Cameraman had exposed but three frames. The better of the three was selected by Manashaw who made the full length scene by repeating printing of the original. Dupe is notable for fidelity of color and sharp detail.

★

Jess Davis is cinematographer for Hawthorne-Gray Productions, recently formed 16mm. producing organization in Hollywood. "Escape To Death Valley" and "Beach Capers" are his latest.

★

Paul Sprouck, Technical Films, Hollywood, has completed photography on six test shorts, using puppets, for possible television use by Coca Cola and Planters Peanuts companies.

★

R. H. Mayfield, coordinator of audio-visual education, El Paso, Texas, schools, is laying plans for producing school systems' own 16mm. educational films. One group of students is already successfully producing slides on historical subjects.

★

Mary L. DeGive and Margaret Cussler have returned from the Hopi Indian reservation where they spent seven months producing a 16mm. Kodachrome documentary on the Hopi Indians. They also recorded interviews, chants and folksongs of the tribe which will be incorporated into sound track of the finished picture.

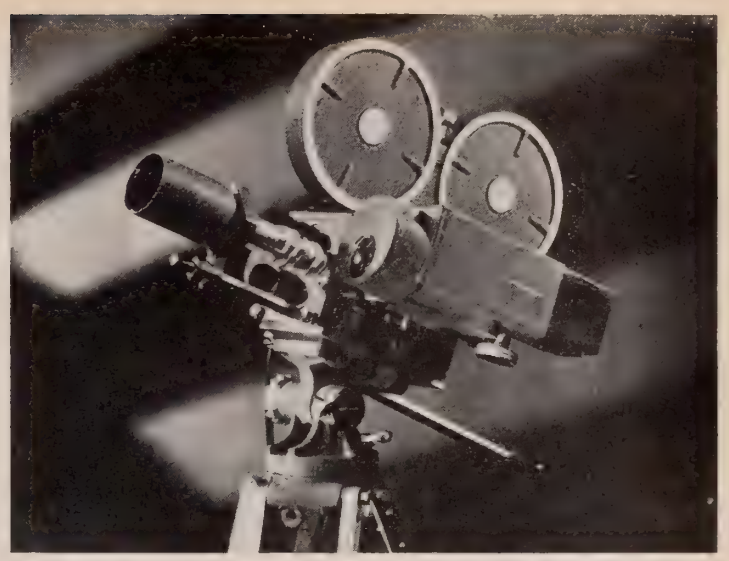
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N. Y. State College of Agriculture carried off major honors in recent 16mm. motion picture contest sponsored by American Association of Agriculture editors. College received top award for best color and sound film. Pennsylvania State College was given awards for 1st and 2nd place for best produced 16mm. silent-color subjects.

★

Jan W. Jacobsen, sound engineer with Norsk Film Co., Oslo, Norway, arrived in Hollywood recently with over 4000 feet of 35mm. film which he had shot en route to America. Plans are to release edited footage in 16mm. While in Hol-

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• The new, improved Maurer "Professional 16mm. Silent" camera which features an improved erect-image viewfinder, interchangeable film magazines of a variety of sizes, and built-in dissolving shutter.

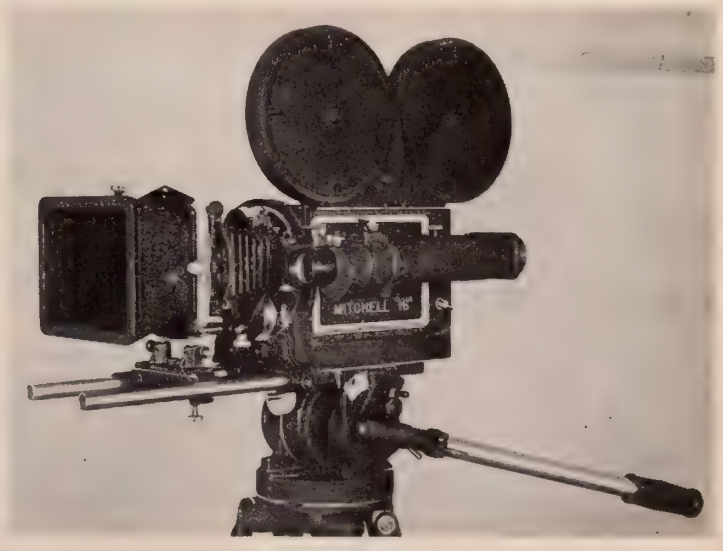
New "Pro-16" Cameras

★ RECENTLY in Hollywood, 16mm. cinematographers whose knowledge of two new professional 16mm. cameras had been limited to what they had read and seen in the press, had opportunity to actually touch them and inspect them at first hand. Late in October, the Mitchell Camera Corporation held open house at its spacious new factory in nearby Glendale. Here six of the new tripod-mounted cameras were on the floor for guests to admire, fondle and dream about. One, threaded with film, was placed at disposal of visiting cameramen, some of whom made "test shots" of a bevy of bathing girls backdropped by appropriate stage scenery.

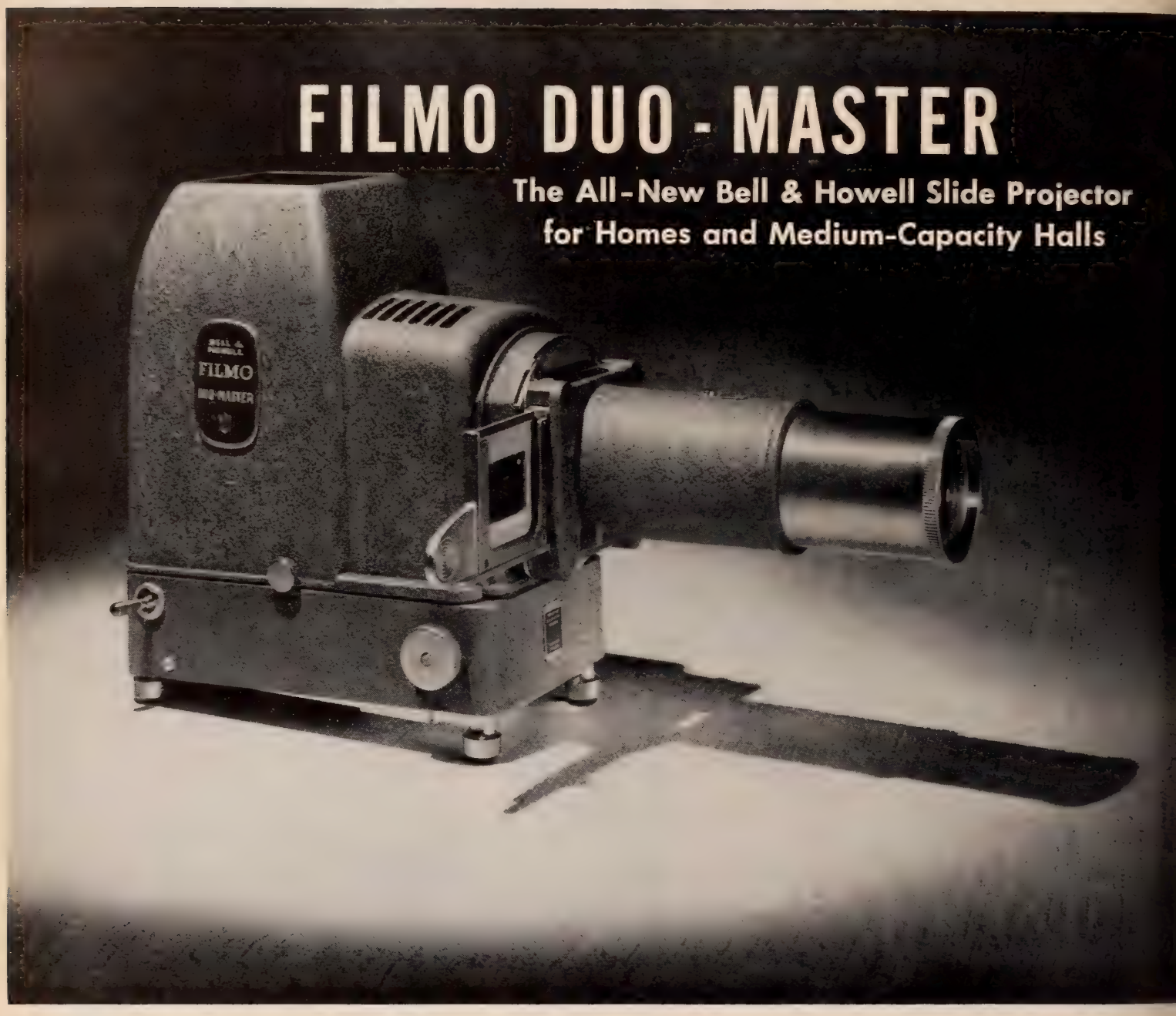
Said to do everything the standard Mitchell 35mm. camera will do, the "Mitchell 16" features "rack-over" mechanism which permits focusing through photographing lens without disturbing lens position, also an excellent erect-image focusing telescopic viewfinder which provides five and ten power magnification when desired. Movement of exclusive Mitchell design features two needle-type register pins and affords high speed as well as normal speed work.

Built in hand dissolve is standard equipment and incorporates a

• *Continued on Page 777*



• Mitchell Camera Company's long heralded "Mitchell 16," which, it is claimed, will "do everything that the Mitchell 35mm. camera will do." Outstanding feature is double registration pins; also sports excellent erect-image viewfinder; will rack-over for through the lens viewing.



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With the amateur movie CLUBS

Late news of the activities of groups organized to advance the hobby of amateur movies

PETALUMA (Calif.) Cinema Club was host on October 23rd to members of Vallejo Movie Club. The program, preceded with an interesting demonstration by George Ott of his versatile new home made titler, consisted of the showing of films by Bob Ellison and Bill Millmeister.

★ ★ ★

LOS ANGELES 8mm. Club's November meeting was given over to election activities when J. R. Hornaday was elected president; Bion B. Vogel, vice-president; Harold E. McEvers, Secretary; and Robert C. Beazell, treasurer. "Christmas at Home," Merle and Leslie Williams' trophy winner in Home Movies' 1946 contest, was screened.

★ ★ ★

UTAH Amateur Movie Club, at its November meeting, had an impressive affair of re-awarding the trophies awarded by Home Movies to the club for its film "In One Generation" which placed First in the Documentary Films Class, also garnered the Achievement Award for best editing.

★ ★ ★

METROPOLITAN Motion Picture Club, New York City, screened five impressive 16mm. films at its November meeting. Included were "A New Song On The Mesa," by Edmund Shaw; "Song Of The Open Road," by Charles H. Benjamin; "El Rancho," by Mrs. Mary Jessop; "Spring Is Here," by Harry Groedel; and "Pointless Foray," by George Mesaros.

★ ★ ★

OMAHA Amateur Movie Club has completed plans for two "get-acquainted sessions" during December. The first, to be held at the V.F.W. Clubhouse on December 6th, will have as guests members of the Lens and Shutter Club and Omaha Camera Club. The second, to be held on December 27th, will be the organization's annual Christmas party for members and their friends. This will take place in the club rooms in the North Side Public Library.

★ ★ ★

MILWAUKEE'S Amateur Movie Society devoted its two November meetings to its annual exhibition of films. The November 13th exhibition was devoted exclusively to 8mm. films while at the November 27th meeting, 16mm. films were screened. Guest judges were Charles C. Kruse of the Atomic Research Corporation and Carl F. Forbes of the Eastman Kodak Stores, Inc. Members of this organization which, incidentally, is a leader among clubs in showing movies to shutins, made a total of 13 such showings during the month of October.

★ ★ ★

OKLAHOMA City's Movie Makers Club, which disbanded during the war, has been reactivated and at its October meeting the following officers were elected: F. L. Glasgow, president; F. P. Kaspar, vice-president; and Miss Mary Francis, secretary-treasurer. Notice of revival of club was publicized by placing announcement cards in show windows of all local photographic dealers.

★ ★ ★

PHILADELPHIA Cinema Club, meeting for the first time on November 12th in its new club quarters in the Franklin Institute Planetarium "Little Theatre," had as its guest Mr. F. Carroll Beyer of the Ansco Company who demonstrated Ansco Color film, embracing correct exposure and home processing of Ansco's color film for the still photographer.

★ ★ ★

PASADENA (Calif.) Movie Club honored the ladies of the club on their regular executive meeting November 6th with a turkey dinner and an interesting program of members' films which were screened by president Milton Miller and vice-president Don Barnes. This club's meetings are held third Wednesday of each month in the Pasadena Public Library.

★ ★ ★

SEATTLE Amateur Movie Club, at its November meeting, completed story plans for its forthcoming film production, appointed a production staff, and set its next February meeting date as date for the premiere. Clyde Huntley was chosen for the leading role; Anchor Jensen will direct and Charles Grinnell will do the photography. Plans call for every member of the club to take part in the production, either as members of technical and production staff or as thespians.

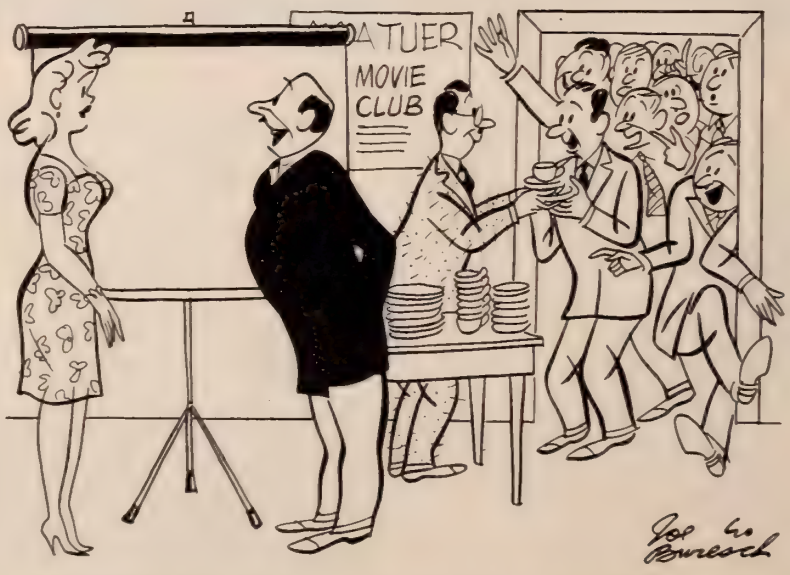
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KENT (Ohio) 8mm. Club members entertained their wives at a covered dish supper on November 6th in the Pavilion at Derby Downs, scene of the annual Soapbox Derby. Feature picture of the evening was "Hot Water," filmed in Kodachrome by Earl Cochran of Colorado Springs, Colo. Organization would like to contact other cine clubs interested in loaning films for showing on its future club programs. Secretary is Fred A. Hager, 1676 Brown St., Akron 1, Ohio.

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LOS ANGELES' Southwest 8mm. Club has a novel method for scoring its members for movie making awards. As films

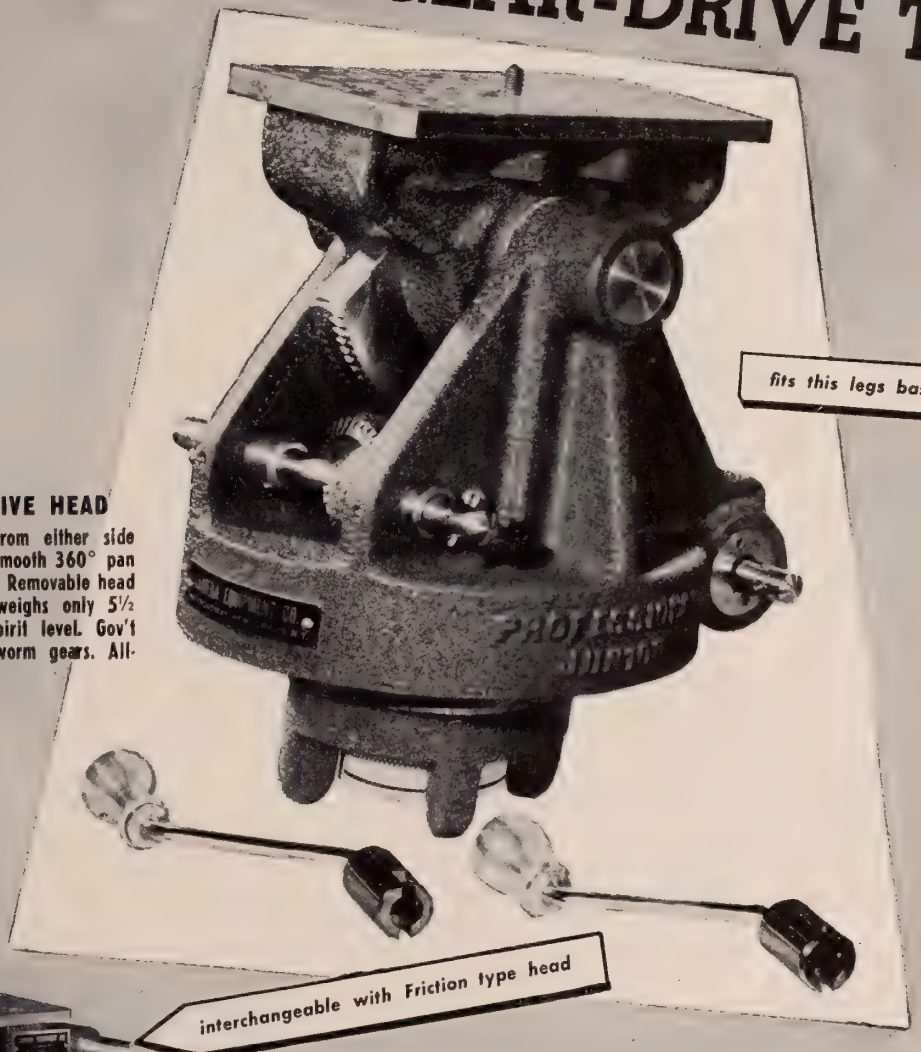
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★ All leading professional studios and newsreel companies use "PROFESSIONAL JUNIOR" tripods. These tripods handle all 16mm movie cameras and 35mm hand-held type movie cameras even when equipped with motors and over-sized film magazines; and fine "view" still cameras. Before purchasing any tripod see "PROFESSIONAL JUNIOR" models and compare. *Complete details about our tripods and other camera accessories in an 8-page catalog sent free.* Write today!

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★ Recent Releases for Road Shows, Clubs, Schools and Churches
★ Latest 16mm. and 8mm. Films For Home Movie Projectors



Football *Parade Of The Year,* an annual Castle Films release, is again to be available featuring highlights of the most important gridiron games of the 1946 season. The review this year will probably include action scenes from the Army-Navy, Yale-Harvard, Northwestern-Ohio, Notre Dame-Iowa, Illinois-Pittsburgh, Cornell-Dartmouth, California-Stanford, and Georgia Tech-Duke games. This list is subject to last minute revisions by the producer. Subject will be released in 2 8mm. editions and 3 16mm. editions including one sound version. Castle Film's new 1946-47 catalog is off the press and being distributed through dealers. It contains illustrations and descriptions of 18 new home movies subjects including animated cartoons which are to be released at intervals each month until April 1947.



Beach Capers, one reel, 16mm. sound and color, is a veritable three-ring circus featuring the "muscle" men and women that frequent Southern California's bathing beaches and display their prowess in acrobatic, tumbling and contortionist feats. There are Russ Saunders and his Canadian Aces in a whirlwind teeterboard act; Diane Robinson, one of America's ace contortionists; Jimmie Garner, champion of the trampoline, Johnny Robinson, horizontal bar expert, plus some kiddies in a 60 second mat bout. Produced and distributed by Hawthorne-Gray Productions, 7078 Hollywood Blvd., Hollywood, subject is available with narration in either English or Spanish. Sale price is $85.00.



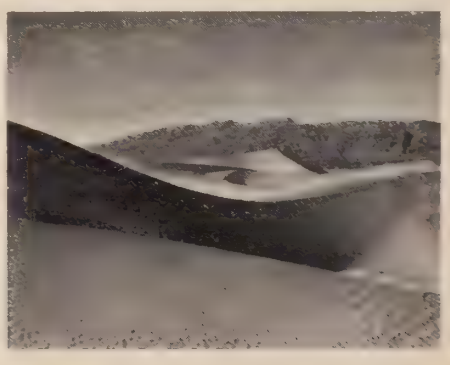
McGuerins From Brooklyn, 5 reels, 16mm. sound, features a star-studded cast including William Bendix, Grace Bradley, Arline Judge, Max Baer, Marjorie Woodworth and others. Story concerns Bendix and his taxi-driver pal Joe Sawyer in a merry mixup of wives and girl friends, with all getting in and out of embarrassing situations that gives the picture a merry pace and many a laughable moment. Running time is 47 minutes. Subject is available from Post Pictures Corporation, 723 Seventh Ave., New York City 19, N.Y.



Aesop Fables is one of the three new animated cartoon film series produced in 16mm. color for release in both 8mm. and 16mm. by Louis Weiss, 4336 Sunset Blvd., Hollywood, Calif. Included in the Aesop Fable series will be *Lion And The Mouse, Hare And The Tortoise, Goose With The Golden Eggs, Dog In The Manger, Fox And The Grapes,* and *The Boy Who Cried Wolf!*



Christmas Carols, released by Official Films, Inc., 25 W 45th St., N.Y. City, is title of a series of three 100 foot sound films (monochrome) which may be purchased separately, if desired. Each reel consists of two carols, as follows: *Come All Ye Faithful* and *Noel, It Came Upon A Midnight Clear* and *Joy To The World,* and *Hark The Herald Angels Sing* and *Silent Night.* Price per 100 foot reel is $9.00. Also offered is a combination reel which includes all six carols, available at $25.00. Additional musical films now available through Official Films and associated dealers are: *College Songs And Campuses,* a 16mm. sound subject with special appeal to all age groups that includes shots made on 15 beautiful college campuses of the country; also, *St. Louis Blues* with Alvino Rey and his orchestra.

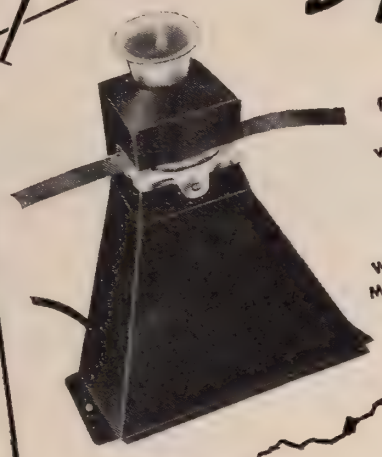


Escape To Death Valley, 16mm. Kodachrome, screening for 10 minutes, pictures all the beauty of the famed desert area in Southern California. The colorful scenes are swiftly paced with none of the overly-long scenes so often found in pictures of this type. The narration describes the rugged canyons and ghost towns; the breath taking beauty found at each turn in the road, and

• *Continued on Page 779*

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Technique For Home Movies . . .

• *Continued from Page 739*

order to a series of shots like these is to edit them in accordance with the camera's distance from the subject. For example, we could start with a long shot, cut to a medium shot, and end up on a closeup. Or we can reverse this arrangement and start with a closeup and work to a long shot. There are other patterns such as starting with a closeup, then cutting to a medium shot, then to a long shot, back again to a medium shot, and end on a closeup. This, too, can obviously be reversed. By sticking to such simple editing arrangements the film is given a visual beginning and an end that will be clear and logical when viewed on the screen.

The particular editing pattern that you select depends, of course, upon the subject matter, the shots you have taken, and your own personal fancy. Since you have all the necessary shots,

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- Ideal Pictures Corp. 28-34 East Eighth Street
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the final editing scheme can be planned after the film has been shot and processed. Then you can arrange and rearrange the shots in any order you prefer best. If possible, though, it is best to conceive beforehand just how the film is to be edited, for then camera angles can be planned accordingly.

I had occasion recently to follow this practice when I visited my sister and her family, taking along my 16mm. Filmo. She had long urged me to make some movies of the children. When I arrived at her home, her husband, who is an artist, was busy in the garden on a portrait of one of his young daughters. This suggested a theme for the movie shots I had been summoned to make: I would reverse things and have the children do the painting.

Giving them dry brushes and another framed painting to work with, I told them to move the brushes over the painting exactly as their daddy had been doing. How they loved it! I didn't have to worry about their becoming camera shy. They were so absorbed in what they were doing that they paid no attention to me.

Using a one inch lens, I began by making a long shot that included the setting, the children, and my brother-in-law "posing" as their model. I moved a little closer and made some shots with him in the foreground. Reversing camera position, I made a shot with the

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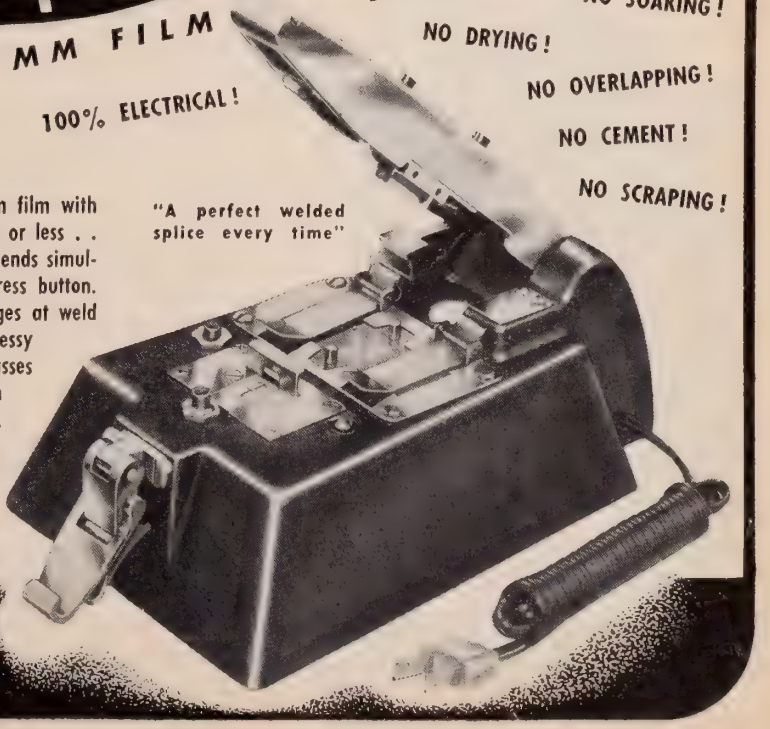
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children in foreground and their father in the background.

Turning my attention to the children themselves as they worked at their "painting," I shot over the chair on which the canvas was propped, directly into their faces for an intimate closeup study of the children. I reversed my position again and shot over their heads and into the canvas to show their hands at work. Going to each side of the children, I made low side-angle shots. With a two-inch lens, I made a large close-up of each of their faces to catch their intense expressions. Finally, in conclusion, I took a shot over their heads and toward the painting; I dollied the camera forward until the lens touched the canvas. This last shot, with everything going out of focus as the camera approached the painting, would serve as the closing shot of this little "short."

All in all, by keeping the footage of each shot down, I ended up with fourteen different views. Though I had no definite idea how I would edit the film, except for the final shot, I discovered when the film came back from the processors that there was hardly any editing necessary. Because of the simple order in which the shots were made, all seemed to fit perfectly just where they were.

The only important change made was to inter-cut the close-ups. In the midst of side shots of the children, I cut in with the close-ups and then back to the medium shot. But except for these two close-ups, the overall editing was the simple one of a progression from a long shot to a close-up accomplished at time of filming.

There is just as much movie making skill required in filming a short film such as this as in making a multi-reel picture. In fact, filming impromptu "shorts" off the cuff, so to speak, is excellent training for more serious movie making. In story films the skill of the cameraman is often concealed in the drama that unfolds on the screen. Similarly in travelogues, the beauty and interest of new people, lands and customs becomes so absorbing, the skill of the cameraman and of the editor is forgotten.

However, with home movies that picture our families and friends and the everyday natural activities of people of interest perhaps only to those in our immediate family, there is need for similar cinematic skills. And successful achievement will follow where the camera is carefully and skilfully used rather than in the familiar hit or miss fashion.

Family movies, the true home movies for which most of us originally acquired cameras, will be enhanced by careful composition, by choice use of camera angles and, in editing, by the professional pattern of progressive building toward revealing closeups of the subject of interest.

Special Effects Via Varied Camera Speeds . . .

• *Continued from Page 741*

and varying the camera speed to obtain special effects. (In the case of sound films, of course, projection speed *cannot* be changed without altering results of the sound track).

Time Condensation: For convenience, the matter of camera speeds may be considered under three headings: time-condensation, below-normal speeds, and above-normal speeds. Time-condensation is, to be sure, a "below-normal" speed, but it is more convenient to consider it separately. The distinction is as follows: in time-condensation shots, the camera comes to a full stop between frames; in below-normal speeds, the camera mechanism moves continuously, however slowly.

Time-condensation should not be confused with animation, a basic device which will be discussed thoroughly later in this series. Time-condensation speeds up movement which already exists in the object photographed; animation creates the illusion of motion in something which is actually inanimate. In time-condensation we merely allow time to elapse between frames; in animation, we ourselves alter the subject between frames. In time-condensation, the resulting speed depends on length of the time intervals between exposures; in animation, it depends solely upon how much we have altered the subject, or moved it, between exposures.

Time-condensation shots used to be known, in the days of hand cranking, as "one turn, one picture" shots, for the reason that the crank used to be placed on a special shaft, which resulted in the exposure of one frame only for each turn of the crank, instead of eight frames per turn on the normal shaft.

On the modern spring motor driven sub-standard camera, the single frame may be exposed in several ways. The most convenient, naturally, is to use the single frame button, if the camera is equipped with such an attachment, as many are. If the regular release on most cameras is tapped as lightly as possible, only two or three frames will be exposed. This is not as reliable or uniform as the use of the single frame button, but many amateurs have obtained eminently satisfactory results in this way. Some cameras offer the possibility of disconnecting the motor and cranking one frame by hand. This is

perhaps better. A little practice is needed to obtain a steady and uniform rate of speed in cranking, but the cinematographer knows exactly how many frames have been exposed. In the case of the first two methods, exposure will be normal, or very near it. In the case of hand cranking, it will be necessary to do a little timing to determine the speed of cranking; if it requires one-half second to make one turn of the crank, for example, the exposure will be one quarter of a second.

Time-condensation may be used for many purposes, but of these one stands out head and shoulders above the others —making plant growth visible. Every home movie maker should film at least once the opening of a rosebud, or something similar, for the accelerated screen result is one of the authentic thrills of sub-standard movie production.

The method is basically simple. The camera is focused upon the subject as usual. Then single frames are exposed at suitable intervals. The only fresh problem is that of the interval to be allowed between exposures, and determination of this is not difficult.

Let us say, for purposes of illustration, that we wish to film a rosebud over a period of ten hours. How long do we want the action to take on the screen? If we speed things up so that it is all over in five seconds, say, the scene will be on and off the screen before the audience can appreciate it. If we stretch it out to ten minutes, the result will be boring and monotonous. So suppose, as a first try, we make it one minute—short enough to retain interest, yet long enough to give the spectators a chance to appreciate the full beauty of the graceful movement. One minute of projection time is 60 seconds, and in 60 seconds we need 60 x 16 frames, or 960. This means that we must take 960 frames over a period of ten hours, or 96 per hour. This works out at one frame every 37½ seconds, which means that it will be close enough if we make one exposure every 35 or 40 seconds.

In cases where it may be more convenient, another method of computation may be used. We want to reduce ten hours of action to one minute. Ten hours is equal to 600 minutes. To reduce 60 minutes to one means that we must film at 1/600th of the normal rate. Now, 1/600th of 16 is 2/75ths; if we take only 2/75ths of a frame for each second of elapsed time, we want a complete frame each 37½ seconds. The answer is the same; circumstances will determine which method is the more convenient in a given case.

All that remains, then, is to expose one frame of the flower each 35 or 40 seconds, and at the end of ten hours we will have our desired one minute of accelerated action. If we are filming in the open air, the light will

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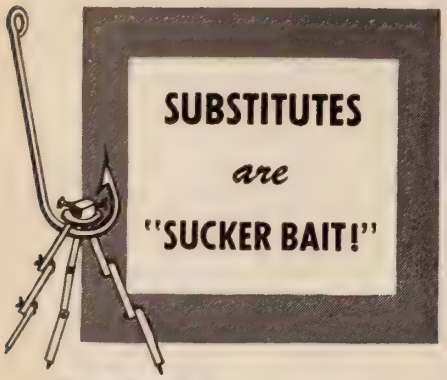
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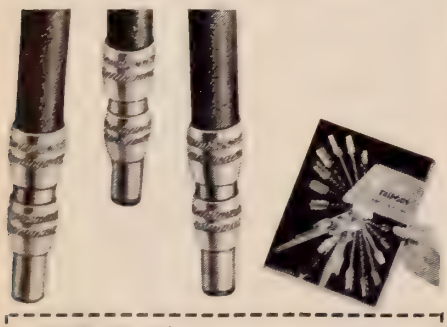




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vary during the ten hours, but the change will be gradual and usually not at all disturbing. (In the case of animation, the light usually must be held constant.) If the action continues beyond one day, it may be necessary to use artificial light.

Naturally, such shooting over extended periods of time can become pretty tiresome, and it may be necessary to have an assistant who will take over in alternate shifts. If there is any intention of doing more than one or two of these time-condensation subjects, it would probably be desirable, in the interests of continuing sanity, to rig up or purchase some sort of automat to do the job. Instruction for constructing such devices have been published frequently, and are not unduly complicated. They are also available commercially.

Aside from plant growth, many interesting subjects lend themselves to this treatment—the frosting over of a window, the formation of crystals, the freezing of a pond, the melting of a snow man in the sun. A special case, and a rather interesting one, is the use of time-condensation to record the construction of a building from excavation to completion. This was done in New York when the Paramount Theatre Building was erected, years ago, so that the whole operation could be shown on the screen in about ten minutes with startling effect. For this, the camera need not be left permanently in place if a tripod is anchored securely in a suitable spot, with means for insuring that the camera goes on in exactly the same position each time.

Very beautiful effects can often be obtained by setting up on a slow moving cloud formation, usually with a sky filter, and taking one frame every second or two. The resulting majestic cloud patterns are beautiful in themselves, or can be used as effective title backgrounds.

Smooth and impressive time-lapse shots may be made in a similar way. To show the passage of time from day to night, for example, we may set up on a distant view of a village in the afternoon and take frames at intervals until night has fallen and the streetlights are illuminated.

Below-normal Speeds: Under this heading we are mostly concerned with 8 and 12 frames per second, since these are the subnormal speeds available most frequently on home movie cameras. If we film at 8 frames per second, action on the screen will be doubled in speed; at 12 frames, the increase will be only one-third, which is not too noticeable in most cases.

The accelerated movement produced by below-normal filming speeds is chiefly useful for the production of comedy and melodramatic effects. Comedy

Movie of the Month

• From among the films submitted for review by readers each month, the editors select the best and award a Home Movies' certificate for the Movie of the Month. A special illustrated review of the film also appears in the magazine. All films submitted to the editors for review and criticism between January 1st and September 30th, are automatically entered in Home Movies' annual contest, subject to a second review prior to the final judging.

Films receiving Movie of the Month certificates during the past twelve months are:

JANUARY '46: No award.

FEBRUARY '46: No award.

MARCH '46: "Escape," produced by H. D. Atwood, Ajo, Arizona. An 8mm. Kodachrome picture, 250 feet in length.

APRIL '46: No award.

MAY '46: "Zoo Album," produced by John Kibar, Racine, Wisc. An 8mm. Kodachrome picture, 125 feet in length.

JUNE '46: "Tussie Mussie," produced by Albert H. Duvall, Galesburg, Ill. An 8mm. Kodachrome picture, 200 feet in length.

JULY '46: "This Is The Story Of Alladin's Lamp," produced by Rich Johnston, M.D., Ogden, Utah. A 16-mm. production in black and white and color, 400 feet in length.

AUGUST '46: "Tiny Town," produced by Edmund Turner, Detroit, Michigan. A 16mm. Kodachrome picture 400 feet in length.

SEPTEMBER '46: "The Past Master," produced by George A. Valentine, Glenbrook, Conn. An 8mm. Kodachrome picture, 200 feet in length.

OCTOBER '46: "Conscience," produced by the Parkchester Cine Club, Bronx, New York. A 16mm. monochrome picture 700 feet in length.

NOVEMBER '46: No award.

DECEMBER '46: "Streetcar To Heaven," produced by Arthur H. Smith, San Francisco, Calif. A 16mm. Kodachrome picture 600 feet in length.

effects are gained mostly by exaggerating normal speeds; many types of action become awkward and ridiculous when their tempo is increased. Effects of melodrama are mostly obtained by faking action at moderate speed and using the camera control to accelerate it to normal. The reason for this may be convenience, greater safety, or a number of other considerations. In a fight scene, a terrific punch to the jaw may be faked at moderate speed, and when accelerated becomes a terrific "sock." A car "speeding" down the road at 35 m.p.h. may be made to appear to be doing 70.

One of the favorite amateur shots of this type is to set up the camera with a good view of an intersection in the center of town and film at 8 frames per second. As a result, pedestrians will dash along the sidewalk like mad, traffic will roar through the streets; and the general tempo will lead to many comic effects.

Many of the effects described last month under Reverse Action can be most effectively obtained by filming in reverse at 8 pictures per second.

In filming slowly, the exposure given each frame is increased. At 8 frames, the exposure is about 1/15 of a second; at 12 frames, about 1/25. This means stopping down a full stop at 8 frames per second, and half a stop at 12 frames.

Conversely, we may keep the aperture normal and use less light—half as much at 8 frames, three quarters at 12 frames per second.

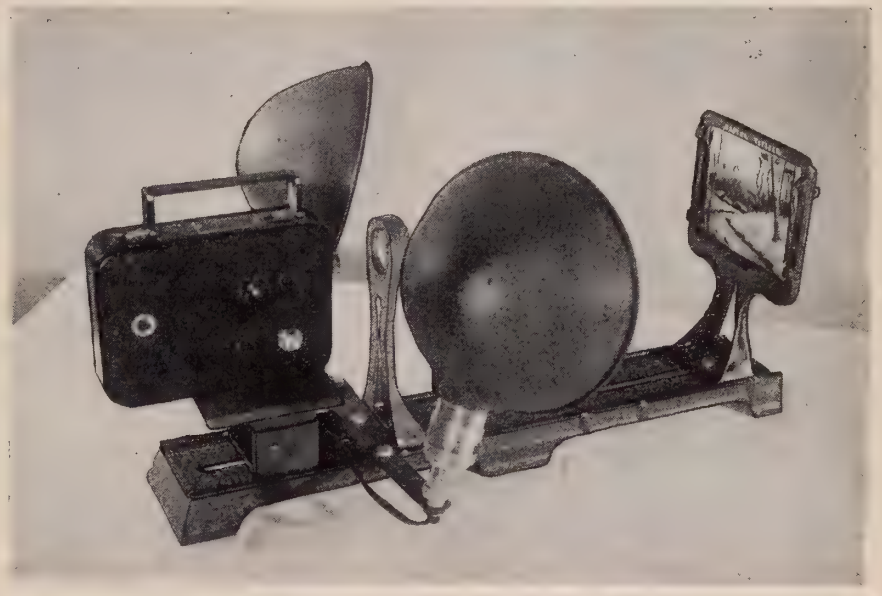
This fact may be taken advantage of when scenes must be filmed in rather poor light, as in dimly lit interiors. Stage any necessary action at a very deliberate tempo, and film at 8 frames per second.

In rare cases, it may be desirable to alter camera speed during a shot, so as to accelerate the sudden take-off of a car, for example. However, it is difficult to alter speed and diaphragm smoothly at the same instant, and it will usually be possible to change to a different angle of focal length at the critical moment, breaking the shot into two, one filmed at normal speed and one at 8 frames per second.

Above-normal Speeds: Speed for giving "slow motion" effects vary on different cameras, but may include such rates as 24, 32, 48 and 64 frames per second. We shall consider these as a group, merely remarking in passing that when we want a real slow motion effect on the screen it is well to use 64, or at least 48, frames per second for any strongly marked result; 24 is chiefly for shots to be sychronized with sound, and gives no marked deceleration; 32 produces an appreciable effect in cases where we want to retard speed without making it really slow.

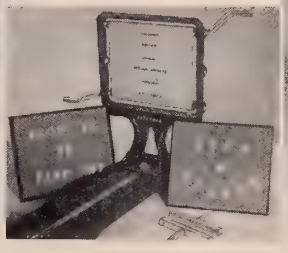
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dancing, animals, feats of skill, and the like, to be screened at a rate which permits us to appreciate fully the beauty and skill of the movements involved, or to study them with a view to improvement and correction. This method has been used by athletes, coaches, trainers and others for study and improvement. A closely related field is that of motion-study in industry, using slow motion to analyze a worker's movements in handling this or that machine.

More important in dramatic films is the use of slow motion to create a dreamy, graceful effect of fantasy. In comedy or dream sequences, characters may be made to appear to float through space with the greatest of ease by simple use of slow motion.

Equally useful on frequent occasions is the employment of slow motion to prolong a scene which would otherwise be so short that it would be on and off the screen before the spectator could appreciate it. An example is the swift flight of a bird. The filmer has no control over the speed with which the bird flies, and if he shoots at normal tempo, the entire scene may occupy only two or three seconds and be extremely disappointing. By filming the same action at 32 frames per second, or even more, the action may be stretched to six, eight or ten seconds, with far greater effect. Since the spectator does not know the speed with which the original action took place, he will not usually be conscious of the fact that trickery has been used.

Another valuable purpose which may be served by above-normal camera speeds is the smoothing out of uneven, bumby camera movement. When filming from a vehicle, for example, where the camera will be bounced about more or less, the use of 32 or more frames per second will do much to smooth out the rough spots.

Similarly, if you cannot resist making a panning shot of an expanse of landscape, set the camera for 32 or 48 frames per second, then *forget this fact* and pan at what seems to you about the correct rate of movement. Since the amateur invariably pans twice or three times too fast, the slow motion effect will bring things down to about the right speed.

Being just the opposite of below-normal speeds, above-normal speeds naturally demand increased exposure. At 32 frames, we must open up a full stop; at 64, two full stops. This fact may be taken advantage of in those occasional cases where there is too much light, such as filming an eclipse of the sun, the interior of a fiery furnace, an arc lamp, or the like.

A rather special case is that of filming titles with fades made by closing down the diaphragm. Say that the correct exposure at normal camera speed is f/16. Since our smallest stop is usually f/22, it is obvious that we cannot get much of a fade by closing down by f/16 to f/22. A simple solution is to set the camera at 64 frames per second, permitting us to open up at f/8 and from f/8 to f/22 we can make a quite acceptable fade, finishing, of course, by clapping our hand or a lens cap over the lens to provide a complete black-out at the finish.

Application Of Stroboscopes . . .

• *Continued from Page 746*

complete revolution per second. If we photograph this action with a cine camera operating at 16 f.p.s., what happens? The answer is obvious: the wheel will appear to stand still because both the wheel and the camera shutter are turning at identical speeds. Every time the camera shutter opens and closes, the wheel advances the distance of one spoke or 1/16th of a turn, so that when the camera shutter opens again for the succeeding exposure, the wheel spokes appear to be in the identical position they were for the first exposure and obviously there has been no action. Actually, of course, what action took place occurred during the interval the camera shutter was closed.

Now if the wheel is turning slower than one revolution per second and the camera shutter speed remains at 16 f.p.s., the action of the wheel when projected will appear to be running backwards. Conversely, speeding up the wheel would produce the opposite effect —make it appear to be moving forward. A similar effect may be achieved without photography by providing a flashing lamp to illuminate the rotating wheel and observing the result at first hand. The effect can be more easily studied if you have an electric fan in your home. Turn it on with the room lights lit, then as you switch off the power you will observe the fan blades apparently moving forward, then suddenly reverse the apparent direction of travel as speed of the blades diminishes. This phenomena used to be credited to various causes, from optical illusion to growing pains, until a Dr. Harold Edgerton saw its possibilities and put it to practical use. It first came to general public attention as a means of setting the speed of spring motor driven phonograph turntables.

So much for the principle of the stroboscope. It will be seen, then, that any rotating object bearing an equal number of spokes, segments, serrations,

or dots will, when viewed in the light of a flashing lamp (in this case a lamp powered by alternating current which provides pulsations imperceptible to the eye), appear to be moving forward, backward or remain stationary, depending upon its speed of travel in relation to the flash interval of the lamp.

We see, then, how this principle can be applied to govern the speed of the amateur's projector and of his turntables. Placing a suitable stroboscope pattern on one of the moving parts and illuminating it by a flashing light, speed of the equipment may be adjusted and held constant.

The familiar stroboscope pattern is that of a disc divided into an equal number of segments or spokes. However this type stroboscope is not always the easiest for the amateur to make and sometimes is impractical of application on some types of equipment. In preparing to mark off a disc into segments, the first step is to measure its perimeter and place a dot indicating the center of each segment. I found it more practical to use the dot alone. In the case of my turntables, I placed the dots on the rim of the turntables making them large enough for easy observation and painting them white. For my projector stroboscope, I also used dots instead of segments.

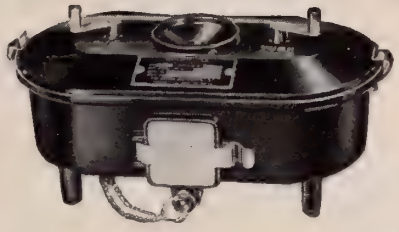
The dotted rims of the turntables are pictured in Fig. 2 and it will be noted that there are two rows of dots—one for 78 r.p.m. speed and one for 33 1/3 r.p.m. These are more clearly illustrated at A in Fig. 1. When the turntable is turning at exactly 33 1/3 r.p.m. speed, the dots will appear as shown at B, neither moving to the left or the right while the turntable is in motion. Increasing the turntable speed to 78 r.p.m., the strobo dots for this speed appear to remain stationary while the 33 1/3 speed dots appear as a blurred streak.

Fig. 3 shows application of the strobo disc to face of film sprocket of the projector. Here two rows of dots are also used—one for 16 f.p.s. speed and the other for 24 f.p.s. In cut D of this illustration the disc is shown stationary. At E it is shown revolving at 16 f.p.s. and at F at 24 f.p.s.—exact speed being indicated by the apparent static position of the respective circle of dots.

The recommended light source for illuminating such stroboscopes is the small neon lamp such as used in electronics. These are readily available from your radio supply house. This lamp has the inherent property of flashing on and off more perceptibly than the ordinary incandescent lamp and therefore renders more effective observation of the stroboscope. When powered with alternating current it flashes on and off completely with each voltage change

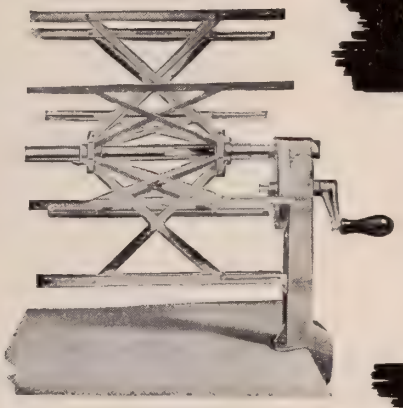
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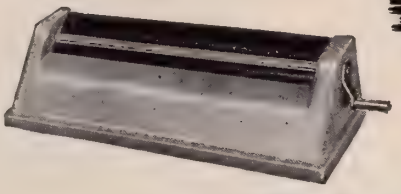
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But she does see Hollywood. Columbia Square, N.B.C., Grauman's Chinese, and many other spots are visited, in the company of a commentator whose title should be Kernel—for he really shucks it.

Too, it could be called an all-star production for it has Skelton and Hayworth and Robinson, not to mention Boyer and Goddard and Burgess Meredith and a pair of promising bit players named Hope and Rooney. Likewise a few assorted Earl Carroll girls prance in to the most beautiful lens in the world.

It's a pretty good little picture, and, so help me, it actually DID get some laughs from the pre-view audience the other night. And pre-view audiences are notoriously hardboiled.

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P.S. I have a personal reason for wanting you to buy it. For I wrote most of it. NO! Officer! Please don't hit me with that rubber hose again! I'm guilty! And I'm GLAD!

(Advertisement)

per cycle which is two times per cycle. In the case of 60 cycle A.C. current this would be 120 times per second. Thus, if a disc with 120 dots is revolved so that the dots appear to stand still when viewed with a neon lamp, its speed will be found to be one revolution per second or 60 revolutions per minute. If, instead, 30 equally spaced dots are used on the stroboscope, the speed will be 2 r.p.s. or 120 r.p.m. For example:

$$\text{R.P.S.} = \frac{F2}{\text{Lines}}$$

$$\text{R.P.M.} = \frac{F2}{\text{Lines}} = 60$$

where:

F = frequency, and "lines" = number of lines (or dots) on disc.

The formula for the dot stroboscope designs illustrated is quite simple:

NL = Number of lines
ST = Sprocket teeth
F = Frequency
FPS = Frames per second

as:

$$\text{NL} = \frac{F2}{\left(\frac{\text{FPS}}{\text{ST}}\right)}$$

With the exception of sound on film projectors, few if any 8mm. or 16mm. silent film projectors provide any means for maintaining speed of film past the lens at exactly the same rate it travelled in the camera, rheostat controls not withstanding. Where a rheostat is provided, speed of the projector may be set at approximately 16 f.p.s. as judged by the eye. But to be sure of the exact speed, the stroboscope is essential both as a means of checking and for holding the speed at a predetermined level. Constant observation of the strobo disc is necessary as the projector is operating, and with some machines, it becomes necessary to make an occasional adjustment as current fluctuations cause the machine to lose or gain speed.

Turntables, on the other hand, which usually are provided with a governor or a braking device, will invariably hold their speed once it is adjusted by means of the stroboscope.

Ideas For Your Christmas Movie . . .

• *Continued from Page 735*

saying, "Go on, there isn't any Santa Claus!"

The three girls then extinguish the lights and go upstairs to retire, but in a little while, Joann returns with her stocking and hangs it over the fireplace beside those of her sisters'. Then she sits awhile in the armchair beside the fireplace and presently falls asleep and dreams. A little gnome materializes from the hearth and beckons Joann to follow him, and thus begins the sequence picturing her dream. (The little gnome, incidentally was done in animation by Mr. Flucke and then superimposed over the live action scene in the best professional manner. Less skilled movie amateurs could find a suitable alternative for this where the same trend of continuity was desired).

Joann is led to Santa's home in the north, a gaily lit cottage with many windows. Joann approaches and through the windows sees Santa's workshop turning out an endless array of toys and gifts. In a corner is old Santa himself, poring over his huge book listing the wants of children who have written letters to him.

The scenes of Santa's workshop had been filmed several years before when the Chevrolet Company in Detroit set up a pretentious animated display of Santa and his workshop. The display was skilfully filmed from a number of different angles and these scenes, intercut into Flucke's Christmas story film, have every appearance of having been specially staged by him for his picture. Other amateurs may find similar opportunities in the large animated window displays maintained during pre-Christmas days by department stores in every large city, although how to film these, with the large crowds gathered around, certainly could pose a problem. It is suggested that such shots could be made about midnight, with the store cooperating by leaving the lights on longer to accommodate the filmer.

At 7 o'clock the next morning, Joann's sisters and father and mother come downstairs and find Joann still asleep in the chair. "Merry Christmas," they call out and awaken her, then the three girls examine their stockings, now bulging with gifts and good things to eat.

Next the girls examine the gifts and toys left for them under the Christmas tree. Joann finds a new pair of ice skates which make her extremely happy. The picture concludes with Joann lighting a candle on the mantle, while a statuette of Santa nearby winks at her as the picture fades out to the end title.

All of these scenes consisted of ordinary activities familiar to everyone at Christmas. They required no special acting, save perhaps for Joann, and the continuity was simply the natural progression of events in any household at

Christmas time where there are children.

George P. Engledrum of New York City also has made an appealing Christmas film in which a father and his two children take part. The story is simple, merely picturing the natural activities of two small children anticipating the visit of Santa. The picture opens with the little girl looking at a calendar. She observes that Christmas is but 10 days away and decides she ought to write a letter to Santa.

She gets paper and pencil from the writing desk and begins her letter. Her little brother enters the scene and watches her inquisitively. "What shall I tell Santa to bring you?" she asks little brother. He recites his list of wants, then the letter is signed and sealed. Its mailing is implied in the lap-dissolve which introduces the next sequence.

Here we find the two children on their father's lap listening to a story which he reads from a book. The children fall asleep, then the father nods and follows them to dreamland. Another dissolve at this point introduces the dream: We see the family trimming the Christmas tree; the kiddies looking up the fireplace chimney in anticipation of Santa; then Santa's arrival and distribution of gifts and toys to the children in person.

After Santa leaves, the children are shown playing with their toys. The boy asks: "And what did daddy get?" and the camera pans to show daddy asleep on the floor beside a toy train circling its track.

There is another dissolve here, back to scene of the trio asleep in the chair. The father awakens first, then awakens the two children and hustles them off to bed, and the picture ends.

This is a simple continuity that any amateur could film. The opening and closing sequences could be photographed after Christmas. The lap-dissolves, which do so much to smooth continuity, are not essential; a similar transitional effect being possible, for those unable to make dissolves, by utilizing double fades instead.

Leslie and Merle Williams, of Los Angeles, also have an excellent Christmas story film to their credit which, incidentally, was also an award winner in this year's contest. Their picture opens with Mrs. Williams reading "The Night Before Christmas" to her little boy at bedtime. Before going to bed, the lad hangs up his stocking by the fireplace, then assists his father and mother in hanging up theirs. Little human touches are injected in this sequence by having the boy choose between his parents larger and smaller stockings. Father and mother then escort the lad upstairs, tuck him in bed and tenderly kiss him good night.

The Williamses use a simple dissolve



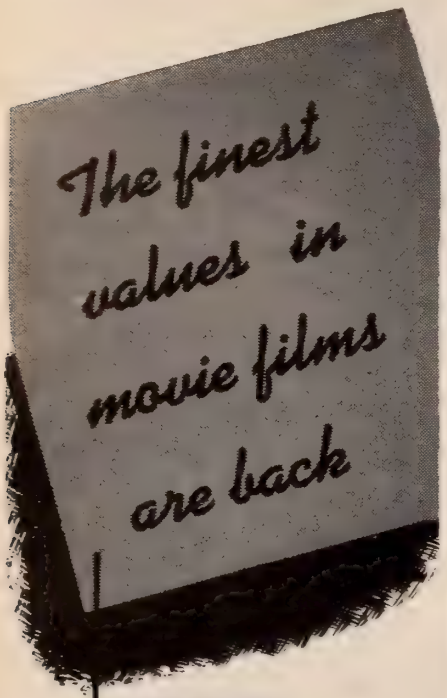
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here as a transition between the concluded sequence and the next which serves to indicate a lapse of time. The new sequence introduces the arrival of Santa Claus. It begins with a fadein on a wall clock, showing the time to be midnight. Santa enters the room near the tree, and sets down his bulky bag of toys and gifts. He takes sonny's note from stocking and reads it, then fills stocking with toys and other good things. Other toys and gifts are laid beneath the tree.

Santa then spies a plate of cookies and a glass of milk which the boy had thoughtfully set out before retiring. These he consumes. Santa then exits from the room and another dissolve advances the action to the following morning.

The scene is the parlor with the shimmering gift-laden tree in the background. Sonny bounds into the scene and examines his toys and other gifts one after another.

Following this is a brief sequence showing the boy and his father playing with some of the toys on the floor before the fireplace. Another transitional effect and a title at this point introduce the family later in the evening. Father kindles a blaze in the fireplace while mother lights candles on the mantle. Then the three form a group about the piano and sing Christmas carols, the camera fading out on this scene to conclude the picture.

It will be noted that all scenes comprised the ordinary activities of members of the family, yet by photographing them with sequence arrangement and continuity in mind and by editing them according to a predetermined plan, a charming story-telling film resulted.

The idea for your yuletide movie also might easily be found in the simple theme of "Christmas at home," in the ordinary, homey activities of all members of the family, then carefully filmed and edited to present an interesting story on the screen. Christmas movies are essentially record films of family activities on the holiday. But they should be more than just record films. They should have interesting and logical continuity. The films described above illustrate three good examples. A careful study of the continuity outlines should enable the reader to plan this year's Christmas movie and film it with equal success.

Home For A Hero . . .

● *Continued from Page 744*

The shooting was completed in one afternoon. I then arranged for Pvt. Funk to come to my home the next evening so that I could record his voice for the sound track. Leonard M. Proper, assistant district attorney was also present and his statement concerning his support of the project was also recorded for the picture. The following day all necessary titles were shot. Three hundred feet of 16mm. film had been exposed up to this point. It was sent to the processing laboratory together with a letter explaining the urgent need for prompt processing. The laboratory happily cooperated and the film was returned within three days.

I made a rough cut of the film and screened it for Mr. McCuen. This gave him the necessary cues for the commentary which he was to write for the film. Incidentally, about 100 feet of stock shots I had taken of Roxborough were assembled as an opening for the film which allowed time for a brief introduction by the commentator. In this he told how Pvt. Funk had been wounded and spoke of the community and of the people in it to which Funk was now returning as a private but disabled citizen. Appropriately enough, the picture was titled *Home For A Hero* which was suggested by one of the several editorials which appeared in the *Suburban Press* supporting the "Home For A Hero" fund drive.

With the narrator's script written, we prepared to record the 400 feet of film we now had assembled. A local veteran, who had considerable experience as both writer and narrator on army training and recruiting films, volunteered his services as narrator. At the time, raw film stock was extremely scarce. In order to record the sound track I had to splice together a dozen or more short ends of film which I managed to scrape up from various sources.

The sound track recorded, the film was sent to the laboratory for processing. They hurried the job through in six hours. Deadline was approaching fast. After the sound negative was delivered to me, the next step was to match it with the picture and get it ready for making the combined print. This work was done by another Philadelphia laboratory and the finished print was delivered to me two days later. Thus the film was ready for its premiere exactly two weeks from the day the idea was conceived in that casual talk with the newspaper editor.

During the time the film was being produced, it was widely publicized by the *Suburban Press* and when it was ready for release, there were already many screening requests booked. *Home For A Hero* subsequently was shown to large audiences in schools, to churches, fraternal and civic organizations, and at several private gatherings of professional men in the community. At each

showing, a collection was taken up or a lump sum was donated by the group sponsoring the showing. As a result of the exhibition of this film, other donations came in by mail from people who were not prepared to contribute the desired amount when present at the film showing. The drive brought in a total of $8,000.00.

Continuity of the film was relatively simple. The picture opens with a series of atmospheric shots of familiar places in and around Roxborough and is accompanied by opening remarks of the narrator who tells of Funk's early life there, how he went away to war and had returned a disabled hero. Then the committee behind the "Home For A Hero" project are shown and Funk is introduced here as he enters the scene and greets the committee.

Then Funk's return home is re-enacted. We see his wife and two kiddies in their modest apartment as Mrs. Funk reads a letter from her husband stating he will soon be home. At last the anticipated day is at hand and the children eagerly watch at the window for their father. Presently he is seen approaching, walking as rapidly as his artificial legs and the use of two canes will permit. The door is flung open and the kiddies rush into his arms. Mrs. Funk embraces and kisses her husband and escorts him to his old chair in the parlor. After a period of romping with his kiddies, they are hustled off to bed and Mrs. Funk brings her wrist watch to her husband to repair. Here the commentator recalls that Pvt. Funk was an expert watchmaker before going into service, a pointed reminder that Funk was again available for this sort of skill.

Later we see the Funk family leave their apartment for a walk. Outside on the sidewalk Funk is greeted by friends and neighbors glad to see him home again. The picture concludes with a closeup shot of Funk speaking to the audience. He extends his thanks for the fine welcome given him by citizens upon his return home and expresses gratitude for the "Home For A Hero" project which they have undertaken in his behalf.

About three months ago veteran Funk and his family moved into the brand new home bought and paid for by appreciative citizens of his community. He has been more than generous in his praise to Mr. McCuen and this writer for the sound film which did so much to stimulate community interest in the "Home For A Hero" drive.

Producing the picture was something of a revelation. It demonstrated again what can be done by movie amateurs everywhere when faced with a community need, be it assistance to a worthy veteran, or a money raising campaign. Such films, whether sound or silent, are one of the best promotional mediums.

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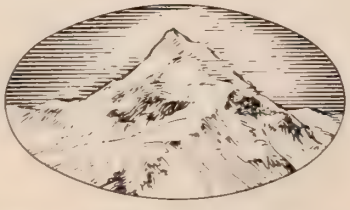
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Lighting For Xmas Movies . . .

• *Continued from Page 737*

in a reflector is placed immediately above table as a floodlight — out of camera range, of course.

The following are brief suggestions for lighting and photographing typical Christmas indoor action:

Trimming the tree: This can be a colorful highlight of your movie if lighting is properly handled. Introduce the sequence with only a brief long or medium shot with plenty of light on wall back of tree. Then move in for closeups of the person or persons trimming. Bring your lamps in close, too; set one at camera height, the other somewhat higher.

Unwrapping presents: This may have to be specially staged with re-wrapped gifts, but make it one of the important scenes in your Christmas film. Shoot each individual in closeup, rather than in group and show the gift in a brief closeup, too. Follow the triangle lighting plan illustrated on page 676 of November Home Movies.

Emptying stockings: If stockings were hung by the fireplace and filled, the childrens' happy exploration of their bulging stockings will furnish highlight shots for your film. Follow the same lighting setup as for the closeups of persons unwrapping presents, as described above.

Playing with toys: If there's an electric train or other interesting floor toy received for Christmas, make a detailed study of it in closeup. Set one light low and far back, and another light fairly close but elevated about three feet.

Kitchen activities: Let mother share the spotlight in this Christmas film. Take your camera and lights into the kitchen and show her removing the turkey from the oven or preparing some colorful delicacy for the table. Remember to keep a strong light high to impart effect of natural room light falling on the scene. Augment this with the usual lighting units as prescribed for triangle lighting.

An impressive closing for any Christmas movie would be to conclude with scenes of the family singing Christmas carols. Have them gather around the piano, if there is one in the home, and place lighted candles prominently near or on the piano for the symbolic effect. Follow a low key lighting plan by setting your front lighting unit or units far back, and use a reflector photospot lamp to throw light on faces of the singers as though illuminated by candlelight. If the piano is not available, family and guests may gather near the tree. This should be a medium closeup.

Now a word about determining exposure. An ample supply of lights alone will not insure good pictures. It will be necessary to take one of the several dependable means for arriving at correct exposure. Number 1, and the method to be preferred, is to use a photoelectric exposure meter. Such meters indicate correct exposure at a glance, are almost infallible and save time. For the movie amateur who does not own a meter, the exposure data imprinted on the corrugated jacket, with which each new General Electric photoflood lamp is encased, may be followed.

Magnetic Sound . . .

• *Continued from Page 748*

amateur using 8mm. film, after editing and titling his picture, could then have the metallic emulsion applied to a narrow area on either edge of the film, then, running it through a magnetic sound recorder, record synchronized sound on the film.

There is still possibility that the slower rate of travel of 8mm. film may limit the frequency range, but within the short space of a year, the effective range of magnetic wire recording has been boosted from around 5000 cycles to over 6000. Thus it is now possible to obtain satifactory magnetic recordings of music, something that was not possible a short time ago when it appeared that magnetic sound must be limited to the field of speech and sound effects.

Another probable advantage over the magnetic wire recording system so many amateurs have anticipated, is that a separate recording-playback unit will not be required, eliminating the bugaboo of mechanical or other type of coupling with the sound projector. Undoubtedly the magnetic sound heads for future home movie projectors will be as compact and efficient as the sound on film heads of modern sound projectors and, of course, will operate as an integral part of the unit itself, whether demountable or a part of the original machine. The magnetic sound track, now being on the film itself, would no longer require a separate pickup unit for the sound medium.

The diagrams on page 748 illustrate the principles of this new sound recording medium. Fig. 1 illustrates the three methods now in use for recording sound: sound on disc, sound on film, and magnetic sound.

Fig. 2 illustrates principle of the latest type magnetic recording head which in reality is a combination recording, monitoring and playback unit. The recording can be monitored while

it is being made. All or part of the sound track can be erased and a new record put on or edited in the usual manner.

Fig. 3 illustrates the various methods of applying the metallic emulsion to films of various widths. With 35mm. film, the recording area would be the same as for the present sound films. For 16mm. films, the area would occupy one edge of the film, perforated or otherwise. The perforations, incidentally, reportedly make no difference in the recording as they would in the case of a sound track photoelectrically applied, as at present. Two applications for 8mm. films is also shown, indicating that the recording medium may be applied with equal success to either edge of the narrowest of home movie films. Aso illustrated is the application of the medium to paper tape. This principle already has been explored by the Brush Development Company, well-known electronic engineers.

At the S.M.P.E. convention, Marvin Camras actually demonstrated magnetic sound on 16mm. film. He ran a film of this size with a magnetic sound track on a projector fitted with a conventional magnetic sound head which gave a hundred per cent performance.

S. J. Begun, of Brush Development Co., who also demonstrated his company's magnetic sound recording achievements at the convention, revealed that, with a magnetic wire speed of only two feet per second, it has been found possible to cover a range up to 6500 cycles; and that with a paper tape speed of eight inches per second, frequencies up to 5000 cycles can be handled. With the coated material it is now practical for low fidelity applications to record sound tracks in close proximity, according to Begun.

It would appear from these developments, then, that the home movie amateur's hope for practical, economical sound for his personal films cannot be far distant.

Your Christmas Story . . .

• *Continued from Page 747*

snow or no snow, and that old St. Nick surely can come through! Even if you live in an area likely to see snow, plan now—before Christmas—to make such a movie; you'll get that much more enjoyment out of the happiest of seasons.

At the risk of seeming to promote a professionally produced home movie it is necessary to suggest that a new film, now available in photographic stores, be used as the basis of your own personal Christmas movie.

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Christmas," known to millions of children, in which Santa flies through the skies and onto snow-covered rooftops in his sleigh drawn by eight tiny reindeer. Every well-known verse of the old poem comes to life in this film. Its unusual value to the movie amateur who wants his own personal Christmas film lies in the fact that he can substitute his own personally filmed shots for some of its scenes, intercutting them with the scenes in the professionally made picture. The results should be startlingly interesting to his own children and rather amusing to adult friends of the family!

For example: the poem begins, "T'was the night before Christmas, and all through the house—not a creature was stirring, not even a mouse."

Your house, your living room (your mouse, if you have one!) can be shown at the very start of the film in place of the professionally filmed scenes.

"The children were nestled all snug in their beds, while visions of sugar plums danced in their heads!" Substitute *your* children, asleep in their beds . . . and there you have the idea!

Even *you* can come into the picture! Remember the verse that begins . . . "When out on the lawn there arose such a clatter, I sprang from my bed to see what was the matter!" What's the matter with doing this scene yourself?

Surely the kids will get a bang out of this home movie when they see themselves and their own parents in it, not to mention Santa Claus apparently stopping his sleigh right on their own housetop!

"The Night Before Christmas" is available in both 8mm. and 16mm. from camera and photographic stores, or prints may be had direct from Castle Films, Inc., New York City. If you want to add a film to your home library that will be something just a little different, try this idea for your 1946 Christmas movie. Like the ageless story upon which the film is based, your movie will prove of lasting interest too, one that may be shown over and over again each year.

Story Board Planning . . .

• *Continued from Page 743*

ed to present a truthful and accurate picture of this wonderful breed, which has been a faithful ally of man for more than a thousand years, he was all cooperation.

"Since I wanted to present accurate information about the Border Collie, there had to be someone in the picture who knew about sheep dogs, and furthermore, someone whom the audience would accept as an authority on the subject. The logical choice was a sheep man, whose work with the dog would show that he knew what he was doing, and when Mr. Palmer agreed to do this himself, I had the perfect 'actor' for the part.

"Still, I didn't want Mr. Palmer to stand in front of the camera and deliver a lecture on sheep dogs, their care and training. After all, I wasn't making an instructional film for dog trainers. So there had to be an Audience Viewpoint Character; someone who was interested in the dog but wouldn't know too much about it. What better than a typical small boy, recently arrived in the neighborhood? Such a lad would have boundless curiosity and no shyness about asking questions. Furthermore, in explaining matters to a small boy, the rancher would naturally put the information in a simple and untechnical form.

"So far, so good. The film naturally divided itself into an Introduction, which would bring together the rancher and the small boy, and the story proper, which the rancher would tell to the lad. There remained only the question of an ending, which would give the film a bit of a lift at the close. Otherwise, there would be a tendency for the narrative to trail off into a rather flat finish. Since the film as a whole would be rather serious, however interesting, a touch of humor at the end seemed a good idea. I found the answer in a statement by Mr. Palmer that it was easier for a dog to handle a large herd than only a few sheep. That suggested a little fable for him to tell the boy about a mythical sheep dog who could herd a single sheep. To give this the exaggerated comic quality which was desirable, I decided to do this in animation. Then a brief return to Mr. Palmer, whose confidential wink at the audience would let them know that the tall tale was all in fun, and give them the pleasant feeling of being in on a little secret.

"By that time, the plan was pretty clear. The introduction needed careful planning, and so did the close. The use of a Story Board for these sequences would insure a smooth fit of picture, lip movement, narration, music, animation and the other elements. So I laid out a Story Board first for the introduction, and if you will compare the reproduction here with scenes of opening of the picture on the page opposite it, you will see how helpful it was.

"You will see that the first shot is simply a closeup of the sheep man against the sky, waving his arms about. It seemed a good idea to use a touch of curiosity appeal at the beginning, letting the audience wonder what the man is doing, and find out only when the small boy does. The second and third

sketches introduce the small boy and bring him up to where he is watching the man. When I shot this, a convenient gate and the general layout made it more practical to bring the boy in from the left instead of the right—you will note that the sketches are marked 'reverse'—and to combine the two scenes into one. The next shot, the closeup of the small boy, was made as planned. The same is true of the two-shot which follows, except that it was reversed to match previous scenes. Ditto the medium shot of the two.

"In the next shot, we depart from plan slightly for the sake of best effect. The Story Board calls for a close shot of dog and sheep, then a long shot from behind the rancher. In shooting this, it proved more effective to start with the long shot from behind the rancher, then pan away from him, following the flock, then back to him as the sheep are herded in the other direction. In this way, we establish clearly the relation between the signals given by the rancher and the instant response of the dog. Then I made an added shot —a closeup of Mr. Palmer in which we see his face instead of his back—to establish, a bit more personally, the narrator who is going to be talking throughout the rest of the picture. The boy and Mr. Palmer then walk over and sit down. Nell, the sheep dog, joins them, and the picture is under way.

"Offhand, it might appear at first glance that the number of changes made from the Story Board indicate that it had little value. Such an impression would be erroneous. When it came to making the scenes, I had an absolutely clear-cut idea of what I wanted to show in them. Furthermore, it was easy to show Mr. Palmer what I had in mind. As regards the changes—well, it's a lot easier to make simple changes in a concrete plan than it is to start off with no idea of what you are going to do, and try to choose among a score of possible ways of making a shot. Narrative can be planned so that the characters will have the correct lip movements in each scene to fit any titles or voice which may be added later.

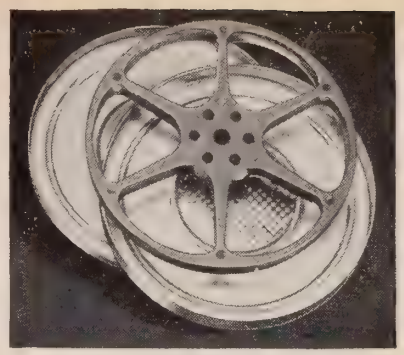
"You don't need to be an artist to make a Story Board. No matter how crude the drawings, they will answer the question: 'What am I trying to show?' And if you can't make them, it is doubtful whether the story is clear enough in your own mind to be ready to shoot.

"When you have made a Story Board for your picture, don't stop there. Study it. Look for flaws. Think of the continuity from scene to scene. Is each scene necessary, and is its presence justified? Has anything been left out? Should you add a few extra 'neutral' shots for later cutting convenience? Don't hesitate to rip the Story Board apart, making new drawings, altering the sequence,

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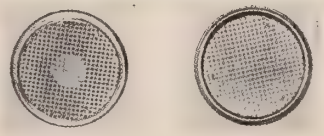
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or doing anything else which seems desirable. After all, it's a lot cheaper and easier to make changes on the Story Board than it will be later on during production."

Larry Lansburgh comes by his fondness for planning and blueprinting logically. His father, G. Albert Lansburgh, was a noted architect, who designed the San Francisco Opera House and other large buildings throughout the country.

He started as a messenger boy at the Walt Disney Studios, just ten years ago. Since then he has worked in every department, and was fortunate in being selected by Disney as a member of the group which flew to all parts of South America to gather material for a series of pictures. Disney wanted some 16mm. shots filmed in color, and delegated the job to Larry Lansburgh. Some of this footage was used in "Saludos, Amigos." On "The Three Caballeros," he received credit as associate producer.

Four years ago, realizing the possibilities of 16mm. color film production, he obtained Disney's permission to do some pictures on his own, in spare time, vacations and leaves of absence. The first result was a story of war dogs—dog training being his other hobby—which Warner Bros. blew up to 35mm. Technicolor and released as "Rover's Rangers." His second, not yet released, was made in Mexico around Pavo, a remarkable horse belonging to Camacho, the Mexican ex-president. His third is "Run, Sheep, Run," being released by Ideal Pictures Corp. His fourth will again deal with horses, but completion of this must await his return from Ireland, where he is now filming material for a film dealing with Irish fairy tales which Walt Disney plans to make.

Although Larry Lansburgh is a professional, in that he holds an executive position in a cartoon studio, in making his 16mm. productions he is in the same position as any advanced amateur, using about the same equipment and relying just as fully on his own resources—ingenuity and careful planning.

Movie Analysis-- "Cloak and Dagger"...

• *Continued from Page 739*

7. *Med. Shot*: The bartender indicates to the two men sitting at the cafe table that the spy has just arrived. The two men quit the table and go to the cafe's rear door, the camera panning with them.
8. *Med. Shot*: The spy hurries up the rear stairs and goes to one of the rooms. After knocking on the door, it is opened by another spy who greets him.
9. *Med. Shot*: Inside the room, the two spies go over the fireplace where the fire logs are carefully removed.
10. *Close Up*: A radio is extracted from the hiding place and put on a table.

The action develops from this point with the two spies attempting to send a radio message to allied headquarters. They are interrupted by the two men from the cafe. A fight ensues and the spies are killed.

Those who already have seen the picture will recall how well this sequence of shots was edited. It is a particularly fine editing study for the serious amateur, for it demonstrates what has so often been said about cutting action scenes to the last minimum frame. In this suspense-building sequence, each shot is held just long enough to suggest what is to follow in the next. The next scene takes up the thread of action without expenditure of a single unnecessary frame of film, and presently, through the fast pace, we are brought to the climax of this particular action—the murder of the spies who have been shadowed and surprised in their hideout.

Another exciting sequence occurs later in the picture after Gary Cooper has joined members of the Italian underground movement. Cooper and his companions are riding in the back of an enclosed motor truck and there is a heavy rainstorm in progress, making it difficult to see the road ahead. Suddenly the truck is stopped by a German sentry and other soldiers gather around as the sentry examines the driver's credentials. Apparently in good order, the driver is told to proceed. The motor is no sooner started than it backfires and stops. The driver gets out to lift the hood and search for the trouble. There is terror inside the van as Cooper and his fellows expect their discovery momentarily. One sentry lifts a flap at the rear of the truck and searches inside with a flashlight. Fortunately Cooper and his pals are well concealed behind packing boxes, but the interminable waiting for the motor to be started again makes detection always possible. Relief comes when the driver tries the starter again, the motor hums, and the Germans wave the truck away.

This sequence was given the maximum of suspense-inducing potentials by the clever intercutting between shots of the prying sentry with the flashlight and the worried driver attempting to start his stalled motor, and of Cooper and his companions crouching behind the packing boxes in the truck.

This sequence was dependent not so much upon the writers of the screen play for the suspense achieved, but upon the director's skill for planning the shots for successful intercutting and

in planning the effective photography. It is this type of sequence which the amateur photoplay filmer may reproduce with the same elements—good photography and skillful cutting.

Another sequence, crammed with excitement and suspense, is that in which Cooper has a hand to hand encounter with a member of the German Gestapo in the hallway of a public building. Tension is suddenly heightened when, after Cooper has finally subdued his adversary, a child's hard rubber ball comes bouncing slowly down the steps leading into the hallway. At first it sounds like the footsteps of a person descending the stairs and we wonder what Cooper will do next to avoid detection and to find means of escaping the building. His fears, of course, and those of the audience, too, disappear when the bouncing ball appears at the end of the stair with a little boy in pursuit of it.

The effectiveness of the concluding shots of this dramatic sequence is largely attained by the use of contrasting elements such as the child who recovers the ball and the band of native musicians playing a romantic melody outside on the otherwise peaceful Italian street. The sense of ruthlessness and horror of the fight that has taken place between Cooper and his foe is greatly increased by this contrast.

The dramatic episodes in this picture are moments which will be re-enacted over and over again in the memory of those who see *Cloak and Dagger*, they are that powerful. And in the final analysis, it was the skill that went into the production of this picture that made these episodes great; the direction, the photography and the editing, all three were skilfully coordinated to make a highly successful motion picture.

New Pro-16 Cameras . . .

• *Continued from Page 753*

graduated segment and miniature shutter. Film magazine with frictionless light trap is readily removable. There's a 4-lens turret with positive lock and trigger release.

Weeks later, at the Society of Motion Picture Engineers' convention at the Hollywood Roosevelt Hotel, J. A. Maurer and his sales manager Henry Morley displayed the newest Maurer Professional 16mm. camera which now features dissolving shutter as standard equipment. This camera also features a radically improved erect-type telescopic viewfinder that gives a clear sharp image approximately 2¼x3 inches. Finder is automatically adjusted for parallax by operation of focusing image of subject on the ground glass finder. Other features are: motor, spring and hand drive

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permitting camera to be used at any location and for a wide variety of photographic purposes; gear driven film takeup insuring efficient takeup of film when winding back to lap-dissolve; improved claw mechanism that also serves as registration pin; 240° shutter; three lens turret; and viewing microscope.

At closing session of convention, Maurer and Morley demonstrated camera in action before interested group of professional cinematographers. A roll of 16mm. Kodachrome film shot with camera inside hotel a few days before, also was screened to demonstrate sharpness of detail and steadiness of film travel achieved by the Maurer camera.

Movie Of The Month . . .

• *Continued from Page 749*

his mother explains that the person who died must have been very rich, because of the many cars in the procession. Jackie then wonders how poor people get to heaven when they die.

One day, a very old man with whom Jackie has become acquainted, passes by and Jackie calls to him and asks if he is poor. The old man smiles and nods and Jackie tells him not to worry, that he will go to heaven just the same. The man thanks the lad and tells him "It won't be long now."

Jackie wonders about the man's remark and when the bus stops near-by to take on the elderly gentleman, Jackie hears the man ask the driver if he can "transfer to Evans." The boy misunderstands the question and later tells his mother that the old man asked for a "transfer to heaven."

"Is that how poor people get to heaven, Mommy — by streetcar?" the lad asks his mother.

"Maybe they do, Jackie," she replies, concealing a trace of emotion.

The dreaded day arrives when Jackie's life is ebbing fast. His parents have complied with the boy's one great wish and have arranged with the driver of the bus, so familiar to Jackie, to join with the parents in their watch over the boy in his final hour. Still conscious, Jackie gives his "fare"—a handful of pennies—to the driver and asks for a "transfer to heaven." The driver punches a transfer and gives it to Jackie. The lad holds it up feebly to show to his mother in what is to be his final gesture of happiness. Then the weary little hand drops on the bed covers. The tiny fingers, now stilled, relax, releasing the transfer.

Smith has stated that a showing of his film invariably brings forth the inevitable question: "Where did you get the story?" He contends it was literally dreamed up, the idea actually originating in a dream.

In further reporting on the production of this picture, Smith states that he undertook a search extending over a period of a year for the right boy to portray the role of Jackie. Once this key actor was located, shooting of the picture occupied five successive Sundays from 10 a. m. until 3 p. m. When typing the final script revision, each page of the script was devoted to a single scene. The pages were then bound together in a looseleaf notebook. This made it possible to allow more space for planning diagrams and for notes by the script clerk, and also permitted removing and working with a single page of the bulky script when only one scene was to be shot.

After the shooting script was completed, a scene plot or schedule was then prepared which grouped together those scenes which could be filmed at approximately the same location on the same day. Where there were shots that required special attention, as when a lap-dissolve was to be made, this data was also indicated as a guide to the cameraman, especially when the two lapping scenes called for different locales. An example of scene plot description follows:

SCHEDULE
Sunday, August 11th

Film Roll	Set	Shooting Order	Scene Numbers
1 (Ext)	B	1	5-7-9
		2	3-4-10-12-22
		3	23 plus 24 plus 25
1 (Ext)	D	4	1-2
		5	13
		6	17
3 (Int(	A	7	45-47-49
		8	46-48-50-52 plus 53

The word "plus" indicates a lap dissolve.

Supplementary script pages were also devoted to descriptions of costumes and this indicated the scenes related to the various costume changes. Other descriptive guides included a list of important properties to be used in the picture.

The subtitles, which were typewritten, were typed on light blue paper for harmony with the color film. Only the main and end titles were given the flourish and added color of a hand-lettered job.

"My staff," said Smith, "consisted of producer-director, cameraman, a cameraman's assistant who handled the slate and light control panel, and a script clerk. Lighting of interiors was accomplished with five No. 2 photofloods in reflectors plus a 500-watt spotlight. Another important item of equipment was a home-made dolly for the camera.

"The camera used was an Eastman

Cine Kodak Special. Lens equipment consisted of a one-inch f/1.9 and a 63mm. f/2.7. Film used was regular Kodachrome for the exteriors and Ansco Color, indoor type, for all interior shots. The only reason that two different color films were used is that I had to buy what I could get and it was not possible to obtain enough of either Kodachrome or Ansco Color at the time to round out the complete production."

Smith has skilfully arranged a fitting background of mood music to accompany the screening of his film. Selections include "None But The Lonely Heart," and "Little Boy Blue," sung by John McCormack — the latter accompanying the touching scenes that conclude the picture.

"It is not at all unusual," said Smith, "for audiences to be moved to tears by the combination of music and screen action in the closing sequence."

And when a motion picture moves an audience to tears, according to Hollywood, its success is assured.

New Films . . .

• *Continued from Page 758*

some of the animals to be found in this arrid land. Subject is also available with narration in Spanish. List price is $85.00. Distributor is Hawthorne-Gray Productions, 7078 Hollywood Blvd., Hollywood, Calif.

Pictorial Films, Inc. RKO Bldg., New York, anounce that they have acquired world-wide distribution rights to a series of 16mm. musical films, featuring the United Nations String Quartet. The three subjects are as follows: 2 Schubert compositions, Andante in A minor and Marche Militaire; excerpts from "Eine Kleine Nachtmusik" (Serenade) by W. A. Mozart; and excerpts from "Go Down Moses," "Drink To Me Only With Thine Eyes" and "Turkey In The Straw." Films are 1 reel each, running time approximately 8-10 min.; suitable for showing in motion picture theatres in the 35mm. version and available as well in 16mm. for music appreciation courses in schools or for pure musical enjoyment at home,

Experimental Workshop . . .

• *Continued from Page 751*

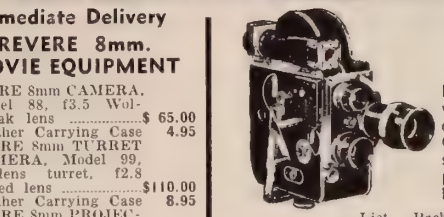
drawing the glass panel down and out of camera range while crank V, turned by an assistant, moved the covered wagon forward away from the camera over the miniature set. A painted flat, made of wall board, back-dropped the whole setting.—*Owen Wilson, Maywood, Calif.*

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Information PLEASE

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Scratched Films (Thomas Irving, Milwaukee, Wisconsin)

Q: Some of my films which are over a year old have numerous scratches on them. I have examined my projector very closely but I have discovered nothing in the film gate which could have caused the scratches. The scratches in question seem to be too fine to have been caused by the film gate and they do not run for any greater length than six or eight inches. What could have caused them?

A: Your trouble seems to have been caused by dirt particles on the film. As the film turns on the takeup spool small particles of dust between layers of the film tend to scratch the film's surface as each layer of film is pressed against the other.

Best remedy is to clean your film as often as possible with a good liquid film cleaner.

Damaged Film (Samuel Del Pazzo, Ardmore, Pa.)

Q: I am sending you a section from one of my films on which the emulsion seems to have softened and run while the film was stored. Can you tell me what caused this to happen?

A: You have neglected to state where this film was stored, but evidently it was near heat, for the damage was caused, not by moisture alone, but also by excessive heat. You may have moistened the humidifying pad too much and then stored the film in too warm a place which only served to hasten the condensation of the moisture contained in the humidifying pad.

Cine films should be stored in a cool place, preferably dry or at most only moderately humidified.

Bichromate Bleach (Bud Ferris, Covington, Ky.)

Q: Is there any danger in using bichromate bleach over and over again? What is the average life of such a solution?

A: Bichromate bleach may be used over and over again as long as it retains sufficient energy. But the older it gets the more danger there is that it will stain the film yellow. For safety, it is best to discard the bleach solution after an evening's turn at home processing. The average bleaching formula is quite inexpensive and it is far cheaper to mix a new batch for each processing job than to risk staining a valuable roll of film.

Formula (Howard Hunt, Omaha, Neb.)

Q: What is the best formula for developing positive film titles?

A: Probably the most popular is D-72. Used full strength at 65 degrees for 3 minutes, it will give highly satisfactory results providing, of course, film was correctly exposed and there was good contrast between title letters and title background.

More Detail (Lee Hunt, New Orleans, La.)

Q: How can I get more detail, especially in the faces of my subjects, when I am filming with Kodachrome?

A: Use of a sunlight reflector to reflect added light into the shadows is the best remedy for your problem. A reflector may easily be made from a large sheet of cardboard or wallboard, then cover with tinfoil, silver leaf or aluminum paint. In the absence of such a reflector a large piece of white paper, a white sheet, or piece of bright tin will serve the purpose.

Filming For Profit (G. E. Holt, Lynn, Mass.)

Q: I have wanted to break into 16mm. eudcational or industrial film production, but I don't know just how to start. Can you offer any suggestions?

A: In spite of tremendous competition lots of amateurs are getting a foothold in commercial movie making with their 16mm. cameras. Far be it from us to discourage any serious and competent amateur who aims for this field. If you can deliver the goods, we would suggest that you look about for local firms whose product or services could be successfully exploited with movies. Go to such people and show them your work; then outline your plans for a picture for them. Better still, make a short movie of their product or services and screen it for them. A sample of your work is your best recommendation.

Big Bulb (Ted Kirsch, Brooklyn, N. Y.)

Q: My Univex projector uses an 8-volt 40 watt bulb. Is it possible for me to increase projection brilliance by

fitting it with the larger P-8, 115-volt, 125 watt projection lamp? How can this be done? Would such a large lamp scorch the film?

A: Yes, it is possible for you to replace the smaller bulb with a larger one in your Univex projector. It will require fitting your projector with the proper receptacle for the 125 watt bulb which is a double contact lamp instead of single contact as with your present bulb. Also you will have to re-align the reflector as well as adjust the new lamp to insure that filament is lined up properly.

There should be no danger of scorching the film as long as the film is kept in motion at the regular speed. To attempt still projection would of course result in blistering the film. You may find it necessary to provide a means for greater circulation of air through the lamphouse to keep the large bulb sufficiently cool.

Wide Angle Lens (J. H. Grey, Washington, D. C.)

Q: Which lens would you advise using for shots to be made from the observation platform of a moving train?

A: For the slow motion shots, the wide-angle lens would be the best, as it will give a better impression of faster movement of the train due to the wider angle, which will cause perspective to recede faster.

Use of the regular or telephoto lens would give the effect of slower motion of the train.

Projector and Printer (Victor Hodges, Cleveland, Ohio).

Q: Please tell me how I can use my projector as a printer to make duplicates of my 16mm. films. How can I determine how much exposure to allow when making dupe shots this way?

A: A very practical method of converting your projector to a printer appeared on page 81 of the February, 1941, Home Movies, also in several subsequent issues. It is necessary to rig up a lamp of low wattage and to enclose it completely so that no light will reach the raw film stock except at the film gate. Another method involves using the projector with the regular projection lamp removed and a low wattage lamp substituted; but this is applicable only where design of projector allows no stray light to escape to the supply spool of raw film.

The amount of exposure may be determined by making a few test strips, running them through projector at various speeds or by adjusting the density of the printing light.

Extraneous Noise (J. B. Brown, Los Angeles, Calif.)

Q: When playing phonograph records with the projection of my home movies, the playing equipment seems

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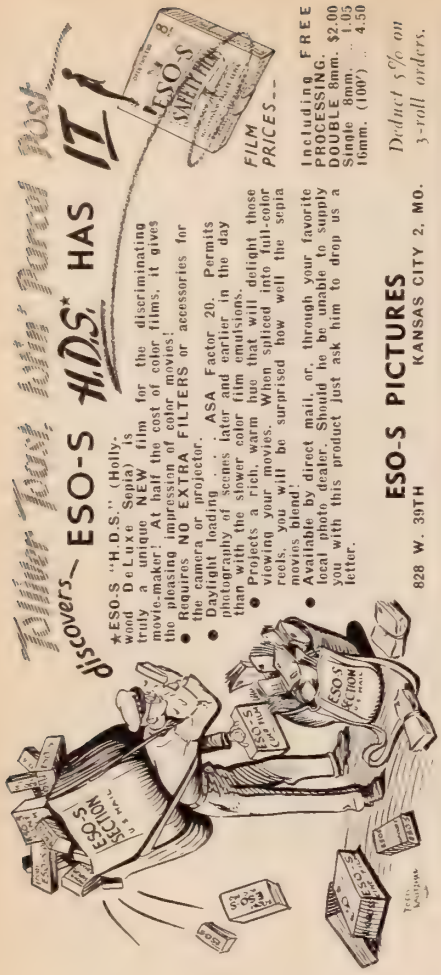
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to pick up interference from the projector which is amplified through the speaker. Can this extraneous noise be remedied?

A: If the trouble is strictly electrical intereference caused by the projector motor, your local radio man can install interference eliminators on your projection machine that will solve your problem.

Single Frame Exposures (B. N. Stromberg, San Francisco, Calif.)

Q: I have a Bell & Howell Companion 8mm. camera. Can you tell me what is the rated exposure at single frame speed with this camera? I want to make a film using stop motion and I don't want to make a lot of experiments to determine the right exposure.

A: When using the single frame release on your camera the exposure obtained is 1/25th of a second. Thus, to calculate the correct lens opening to be used, find the proper exposure established for 1/25th of a second under prevailing or desired light conditions and for the film you expect to use.

Yellow Screen (Willis Hart, Avon, N. J.)

Q: About five years ago I bought a crystal beaded screen which has since turned yellow with age. This has reduced its efficiency and I would like to know if there is any thing I can do to restore the screen to its former whiteness.

A: This fault cannot be remedied by washing. One recommended method is to place the screen in strong sunlight for several days to bleach out the discoloration.

Colored Titles (Phil Price, San Leandro, Calif.)

Q: When I put a sheet of cellophane over large black and white illustrations in order to use them as backgrounds for Kodachrome titles, I am troubled by the cellophane reflecting light back into the camera lens.

A: Use of cellophane can be successful if lights are properly positioned. Still another method which may prove more successful is to place cellophane over light reflectors so the photofloods will cast colored light on the illustrations. In either case, you can be sure to make allowance for lessened density of light on titles by increasing your exposure.

Processing (S. C. Thompson, San Antonio, Texas).

Q: Which gives the best results in the reversing of home movie film: the closed tanks and spiral spool similar to the Steinman system or the open reel and drums? Also advise how I can reduce 16mm. film to 8mm.

A: Open reels and drums are pre-



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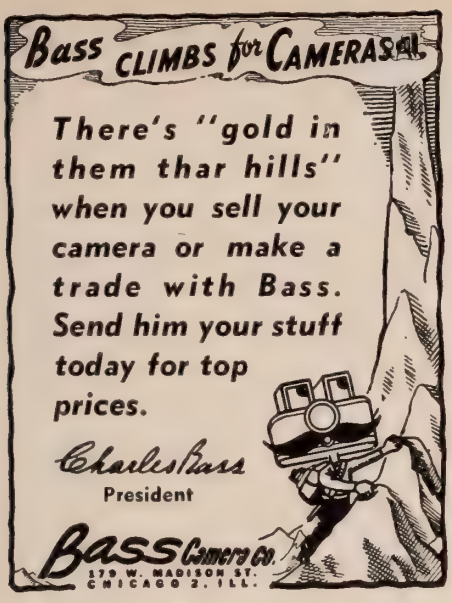
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ferable for amateur use in processing home movie film for two reasons: 1—because it is simpler than the other method and, 2—because it is possible to keep a visual check on the film during process of development. In addition to this the reels and drums permit more thorough agitation of the film in solutions and with most equipment of this type, less solution is required.

To reduce 16mm. to 8mm. special optical reduction printers are required. It is possible to build such equipment, but unless you would have continued use for it, you would probably save time and money by sending your 16mm. films to one of the several laboratories specializing in reduction prints, such as George Colburn in Chicago.

Closeups . . .

• *Continued from Page 753*

lywood, Jacobsen will explore the 16mm. field. Jacobsen got start in motion pictures via amateur movies, and is credited with many experiments in sound for amateur films.

★

Edward and Gary Kovacs have formed Hollywood Screen Test Corp. with offices in New York and Hollywood and will specialize in 16mm. screentests plus 3 and 6 minute musical shorts for cine juke boxes.

★

Society Of Sixteen Cinematographers, at a recent meeting, passed a resolution that, upon written application made by five or more non-resident S.S.C. members, charter for a branch chapter to the organization will be issued. The first such chapters will probably be established in New York City, Chicago, Detroit and San Francisco.

★

Jack Winter, 16mm. cinematographer, is enroute to Orient where he will film material in Indo-China, Burma, India, Persia, Egypt, North Africa and Portugal for 6 short subjects for theatrical release. Photography will be in 16mm. Kodachrome and will be blown up to 35mm. Technicolor for theatrical release prints.

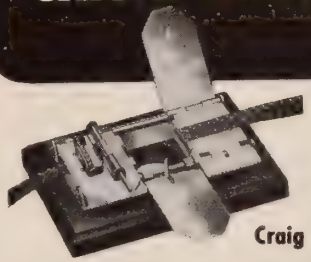
★

Ted Phillips, Burton Holmes' chief cinematographer, has returned from the Pacific Northwest and is closeted in his Hollywood penthouse editing footage previously shot for Holmes' lecture film on Rio de Janeiro.

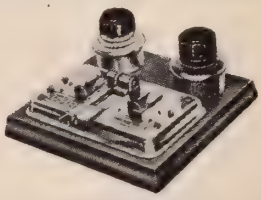
★

Robert Johnston, writer, lecturer and 16mm. cinematographer, is currently presenting his latest Kodachrome travelogue "Pirate Treasure of Cocos Island" in a number of Los Angeles department store auditoriums. Eventually Johnston will lecture with the film in every important city in the United States.

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News of What's NEW . . .

In Home Movie Equipment And Accessories



• Streamlined; low-priced.

Low Price Projectors

Back in the low-price field again with two 16mm. silent film projectors is Excel Movie Products, Inc., 4230 Drummond Place, Chicago. The two new models are known as P-46 and P-130. The P-46, selling at $39.95 is the bargain projector. It provides an image equal in quality to projectors selling at twice the price, according to the manufacturer. Standard equipment is 100 watt lamp which is interchangeable with one of 200 watts. Takes 400 foot 16mm. reels.

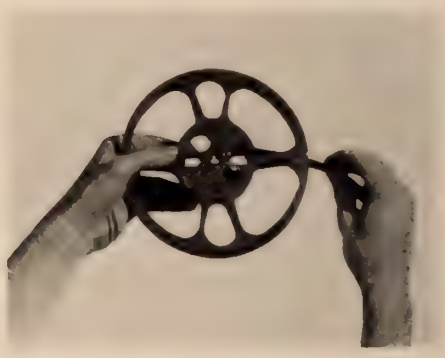
The P-130 is streamlined in design, compact and lightweight. Screen image is sharp, bright and steady. Precision adjustments afford accurate framing of image, ease in threading, quick change in projection speed. 300-watt projection lamp is standard equipment.



• Splices film without cement.

New Splice Maker

Designed for simplest possible operation, requiring only that the two ends of film to be spliced are cut, clamped in position, and a push-button pressed, is the new Splice-Master 16mm. film splicer which does away with necessity of scraping film emulsion and the use of cement. Splice is produced by means of an electrically produced butt weld in a space of ten seconds. An automatic timer, directly incorporated within the splicer, cuts the electric current when the splice is completed. It operates on 110-115 volts A.C., 50 or 60 cycles. Manufacturer is Lektra Laboratories, Inc., 30 E. 10th St., New York City.



• Slip end of film in side-slot.

Easy To Thread

Something new in projection reels to take the cussing out of threading is Excel's new Slide-Thread reel. Featuring slots on either side with patented film grips in the hub, the film is secured and started on reel by merely pushing it into reel slot and giving the reel a spin. No reaching down into the reel with fingers, etc. Available in a number of footage lengths, supplies will be available in photographic stores early in December. Manufacter is Excel Movie Products., Inc., 4230 Drummond Pl., Chicago 39, Ill.

Film Conditioner

Vite-A-Lize, announced in this column last month as a new conditioner and protective treatment for motion picture films, was erroneously quoted as costing $1.00 per 100 foot reel. The correct price for the service is $1.00 per 1000 foot reel of film. George Gage, 2408 W. 7th., Los Angeles, Calif., is exclusive agent for product.

Screen Insurance

In the event of failure, not due to accident, misuse, abuse or alteration, the manufacturers of Radiant projection screens will repair or replace, through accredited Radiant distributor and dealer channels, any defective parts. This

• *Continued on Page 786*

TIMELY TITLES

By EDMUND TURNER

★ HERE are main titles for your Christmas movie, plus subtitle backgrounds and an appropriate end title—all in color. Of course, those who shoot in black and white can use them too. Especially made for use with typewriter titlers, they should be photographed from a distance of 8 inches. Most cameras will require a supplemental or auxiliary lens for this limited shooting range. This should be 5 diopter and placed close to camera lens.















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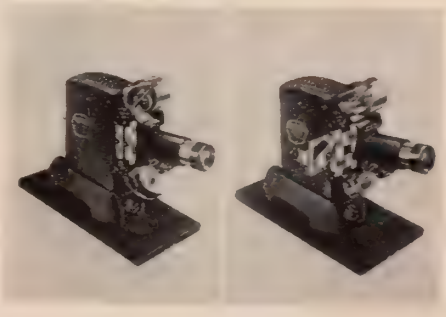
warranty, in writing, is now included with every new Radiant screen as part of the Radiant Screen instruction book. This warranty, according to the manufacturer, is predicated on the scientific, precisioned and controlled production of its screens and the "Hy-Flect" glass beaded screen surface and guarantees its product to be free from defects in material and workmanship.



• Has A.S.A. film speed scale.

Hickok Meter

New structural and operating features are claimed for the latest model Hickok Duplex exposure meter. It is enclosed in a shatter-proof, unbreakable plastic case. It is also furnished with a new dial for readings up to f 32, and includes the new A.S.A. scale of emulsion speeds in addition to the standard Weston scale. These new features together with higher light sensitivity, single direct-reading dial and a shock-proof movement make the Hickok an ideal meter for either still or cine camera enthusiast. Manufacturer is Hickok Electrical Instrument Co., 10596 Dupont Ave., Cleveland 8, Ohio.



• One machine takes slides or strips.

Dual Purpose Projector

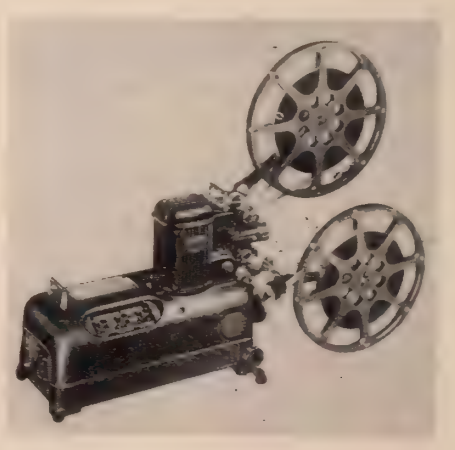
Model 30-D Amproslide projector, recently introduced by Ampro Corporation, Chicago, offers ready projection facilities for either 2x2 slides or 35mm. film strips. No additional units need be installed or removed when shifting from slide operation to strip film operation. Among the features of this new projector are an automatic snap-action, self-centering slide carrier, quick tilting adjustment, novel lift-off case design that leaves unit permanently attached to case base, and a 5-inch f/3.5 lens, which may be had coated at slight additional charge. Operation is on 105-125 volts A. C. or D. C.



• Pistol grip for cine cameras.

Cine Grip

Offering a handy accessory of improved design to owners of movie cameras is the Cine Grip, shaped like a pistol grip and readily attachable to camera at the tripod socket. Use of grip is said to insure steadier pictures while at the same time affording a more comfortable means of carrying camera thus minimizing possibility of dropping the instrument. Made of solid metal and finished in wrinkle lacquer, price is $2.00 plus excise tax. Manfacturer is Hollywood Cine Products, 3227½ So. Figueroa St., Los Angeles 7, Calif.



• Ampro's lightweight.

Ampro's "Century-10"

The "Century-10" Amprosound projector is a new, light and compact machine designed to provide utmost in 16mm. sound-on-film projection where features such as still pictures, reverse operation, and the combination of silent and sound speeds are not desired. Some of the features are: fast, automatic rewind, 1600 foot reel capacity, easy

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threading system, quick-centering tilting knob, centralizing panel control, rotating type sound drum, curved film guides before and after sound drum and a 12 inch permanent magnet dynamic speaker. Projector operates on 60 cycles A.C. only, 105 to 125 volts. Manufacturer is Ampro Corporation, 2835 No. Western Ave., Chicago 18, Ill.

Movie Clubs . . .

• *Continued from Page 756*

are screened throughout the year, points are awarded. At closing session of the year, suitable trophy is awarded member with highest points. At close of last meeting, Jackie Baker was in the lead with 5 entries screened to date which have net him a total of 19 points. Next contender was Merle Williams with 3 entries credited with 8 points.

★ ★ ★

CHICAGO'S Movie And Slide Club of Palmer Park elected new officers for the coming year as follows: George D. Douglas, president; John Udelhofen, vice president; Louis Panazzo, treasurer; and George B. McBride, secretary. Club is now entering its third year and is affiliated with Associated Amateur Cinema Clubs.

★ ★ ★

SCHENECTADY Photographic Society's movie group, at its November 20th meeting, had James W. Moore, nationally known amateur movie consultant, describe methods for selecting winning films in contests. Moore screened and discussed films made by members, pointing out the good and the bad points that make or break a picture in a contest.

★ ★ ★

INGLEWOOD (Calif.) Movie Club, at its November meeting, judged the Long Beach Cinema Club's 1946 contest films as guest-judges, a new innovation begun this year by the Long Beach Club. Also of interest is the fact that the Inglewood Club has followed the lead of some of the larger clubs and has agreed to open its meetings to the showing and discussion of 35mm. Kodachrome slides made by its club members. Slide showings will be limited to three meetings per year.

★ ★ ★

ISLE OF WIGHT Amateur Cine Society conducted its annual film competition on October 2nd at which time competing films were judged by Dr. F.R.B.H. Kennedy, Mr. F. W. Beken, and Mr. A. D. Turner. First award went to S. R. May; second to G. J. H. Moon, and third to L. W. Jennings. A public showing of films is planned for the winners.

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BACK ISSUES
25c

The index on this page comprises a comprehensive list of the topics and articles which have appeared in the pages of Home Movies during 1946.

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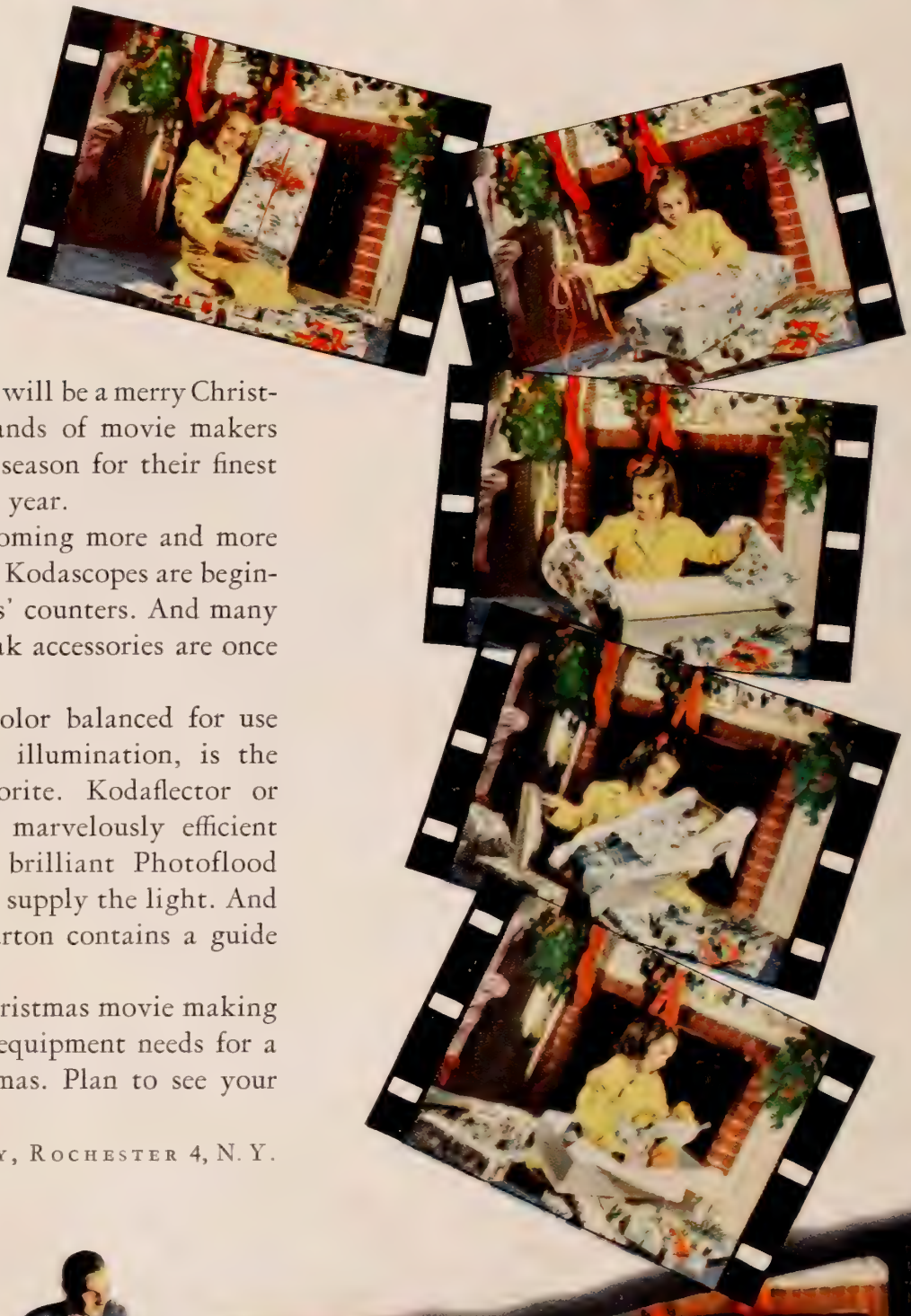
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